

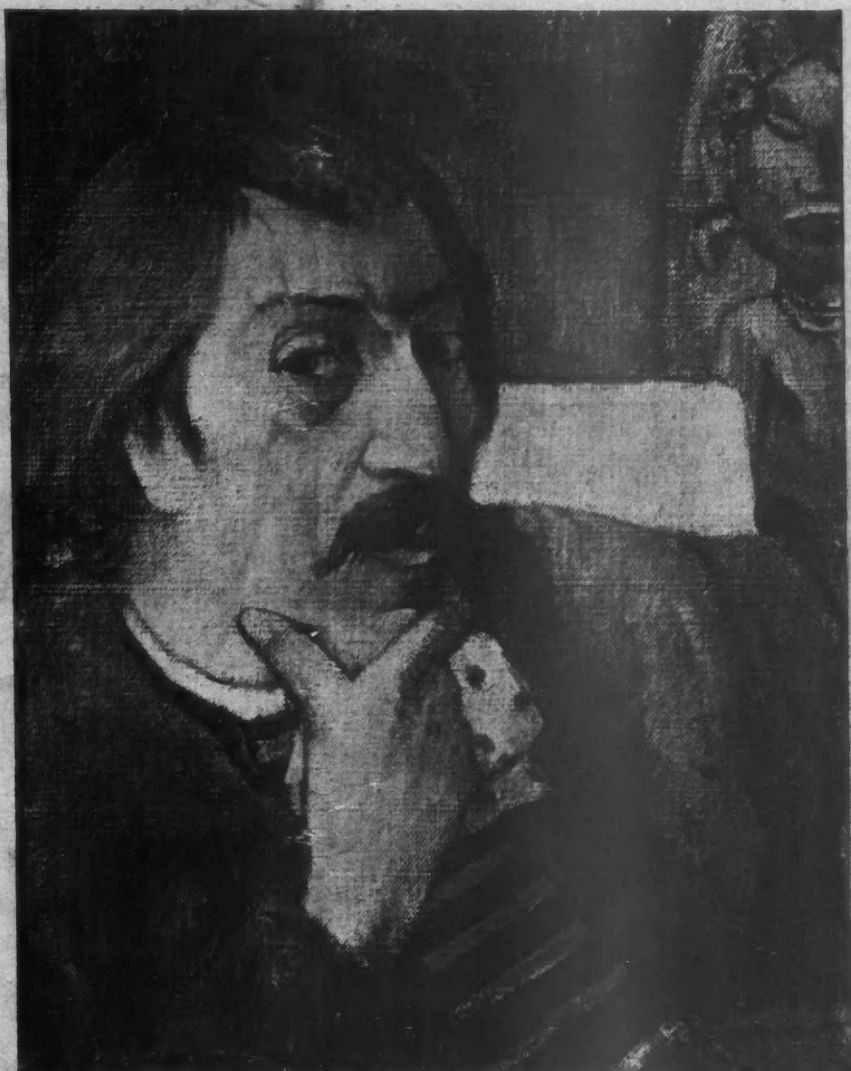
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The ART DIGEST #12

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THE NEWS-MAGAZINE OF ART

**A Compendium
of the Art News
and Opinion of
the World**



"SELF PORTRAIT"

By Paul Gauguin

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Exhibition, Opening at the Wildenstein Galleries, March 20.

See Article on Page 9.

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SOME COMMENT ON THE NEWS OF ART

By PEYTON BOSWELL

No "Silence" Here

When the editor started this department he did so in response to scores of requests by subscribers that he write what he himself thinks about the events of art; at the same time keeping the rest of the magazine true to The Art Digest's traditional policy of presenting solely an unbiased "compendium of the art news and opinion of the world." It was never intended that the editorials should reflect anything more than the editor's own personal opinion. However, the department may be discontinued. Every time a positive personal opinion is expressed, a lot of hot water has to be waded through. Just now there is a large pool of it, of almost scalding temperature,—and summer is coming!

This last torrid ducking transpires because of the editor's opinion of Jules Breton's "Song of the Lark" and Millet's "Angelus."

"In subscribing to The Art Digest," writes J. William Fosdick, "I did so with the understanding that in matters of various schools and methods of art expression the paper was quite neutral editorially. I was surprised to read in your issue of 1st February an editorial which was satirical and decidedly one-sided. . . . It seems to me that this is a departure from your disinterested high position which made your paper so valuable. By taking this attitude do you not cease to be the forum of our artistic world?"

This from Alphaeus P. Cole: "Your editorial, 'A Silenced Lark,' is amusing. The work of Jules Breton was much admired some thirty years ago in Paris, and placed in the Luxembourg Galleries by the art directors for the benefit of the 'peepul.' Now you acclaim an art director for hiding the work of this artist in a cellar for the benefit of the 'peepul.'"

"I wonder how many paintings selected by your admired art director as worthy to enliven the walls of the Art Institute of Chicago, will, within the next fifty years have gone to join the 'Silenced Lark.'"

"Benvenuto Cellini tells us how the Florentine artists in the sixteenth century exposed their works in the public square to be criticized by the 'peepul.' In those days art flourished although there were no art directors to impose their opinions on the 'peepul.'"

"Ideas on art have probably always fluctuated. Dante exclaims:

"O powers of man: how vain your glory nipt

E'en in its height of verdure, if an age Less bright succeed not. Cimabue thought To lord it over painting's field; and now The cry is Giotto's, and his name eclipsed.

Thus hath one Guido from the other snatch'd

The letter'd prize: and he, perhaps, is born,

Who shall drive either from their nest."

Now follows part of a letter from Mrs. H. D. Pohl of San Antonio:

"The junking (temporarily) of 'The Song of the Lark' is causing quite a bit of comment, and rightly so because it involves a principle. . . . If the museums are for the people, it seems the people might be permitted to see there what they really want to see and can enjoy and benefit from.

"One director of a large museum told me that there is no standard in art. It was just a matter of taste. What he might like I might not, and vice versa. That is the existing condition! But he contended that it should be so. Mr. Harshe is evidently of a different opinion. He believes in a standard, but of his own making.

"Without a standard, a guide, one would never know where to go nor what to do. It would be like going about without nerves. One could wander through brambles and fire, and be gradually destroyed before being aware that anything was happening. The whole matter of art would (perhaps has) become a chaotic heterogeneous mass, with neither beauty, sincerity nor meaning. In fact, there has been so much of this that it is appalling.

"Just now I am having a rather interesting experience. . . . The earlier numbers of The Art Digest were quite disgruntling. It seemed nothing good was ever mentioned or reproduced. Now I decided to clip the good reproductions, and it is amazing and amusing to see how rapidly they made a goodly heap, which is still growing. It is doubtless so with most things, the good is overlooked because the bad is so repellent and clamorous.

"But surely there must be a standard for all things. It rests upon the fundamentals. In art, the technical knowledge must be great in order to enable the artist to express freely and well his individual viewpoints and his reactions to experiences. Further than that there should be no criticism, for beyond this it comes within the realm of taste merely, personal preference.

"The artist naturally does his best work when he paints to please himself, and that is the only way a really great artist works. The ordinary critic is not for him.

"I am glad people are standing up for a fine piece of art like 'The Song of the Lark.' I take off my hat to Mrs. Logan for standing definitely and firmly on her side of the fence. But I believe you rather commended Mr. Harshe's stand! That seems unneutral!

"A young high school boy was telling us about the pictures bought for his school, twenty reproductions of works by a contemporary, so-called, great mural painter. The boy was thoroughly disgusted. He said the pupils threw sticks and spitballs at them and slashed

them. What were supposed to be figures, he said, were big round sacks, with little bulbs on top for heads. Doubtless that was one of those abortive efforts in vogue at present to teach art appreciation.

"The teachers are trying to do to the children what the museums are doing to the public. Monkeys can be easily made out of some grown people, but not of children. They have too much integrity and directness."

Charles Vezin, staunch champion of tradition, sends a long article. Only that part which refers to Breton and Millet will be printed here, the rest being reserved for later publication:

"A ship's company of which Jenny Lind was one arranged to see the sun come up out of the mighty Atlantic. As it rose above the waves the 'Swedish Nightingale' burst into 'I Know That My Redeemer Liveth.' There pealed forth under an intense emotion the most famous voice in the history of music—the most emotional of the arts. 'Is there a man with soul so dead' who would not have been deeply moved by that scene? If so he 'is fit for treasons, stratagems and spoils.'

"And something like that happens when one sees and hears the old-world skylarks at the twilight hour of dawn, a joyous chorus trying for the altitude record in order to anticipate a sight of the sun, to greet another day after the darkness of night. It is this soul-stirring moment that Jules Breton expressed in his popular picture now so ruthlessly anathematized. This peasant girl is too 'sweet,' too sentimental for some. But is she true?"

"The greatest novel of modern times is Thomas Hardy's 'Tess of the D'Urbervilles.' This ignorant milkmaid surely could not have won the devotion of her well-bred lover and husband had she been one of Van Gogh's models. I have seen peasant girls quite as 'pretty,' quite as 'eternally feminine.' There are some Maud Mullers in the world. The false sentimentality in the case of Maud was 'the saddest are these, it might have been,' which was shown up by Bret Harte's 'It is but it hadn't ought to be.' That should have stopped the judge's son from marrying Maud, but need not have prevented him from painting her listening to the lark, with all the physical charm of maidenhood that simple clothes and humble birth cannot hide, against that magic background.

"As to Jules Breton, I am not prepared to pass judgment as to his permanent place in art. But I feel sure that a nation which would prefer the recent prize winners at Pittsburgh, Chicago, Washington, Worcester and Philadelphia to 'The Song of the Lark' would be in a bad way, and it is therefore reassuring that the

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'popular vote' seems to me essentially sound. The taste may be 'bourgeois.' But I prefer the bourgeois to the sophisticated and the jaded. I prefer the people who say 'I know what I like' to those who pretend to like what they don't.

"But if we were to concede that Breton was a prettifier—that his art needed 'unsweetening'—that surely does not extend to Jean Francois Millet, who is included in the excommunication, Millet who in his day was denounced by the pseudo-classicists as brutal and commonplace. It was Millet who expressed in 'The Sower' and 'The Angelus' not what he 'idealized' but what is there to those who feel, those who appreciate the 'poetry of common things,' those who can 'see the beauty that lies beneath the leper's skin.' This is an era of the exaltation of the 'proletariat.' If it is ever to attain 'dictatorship' instead of abject slavery to the Soviets it must have some of the idealism expressed by Millet."

This time the editor has conducted a very lively "forum" in his department. He would not be sorry because of the provocative nature of his writings if he could be sure that they would not injure the usefulness of The Art Digest.

Suppose, readers, you tell him what you want him to do.

Syracuse's Example

An inspiration and an example for other American cities is afforded by Syracuse, N. Y., whose local artists are holding through March 30 their tenth anniversary exhibition. The activities of the Associated Artists of Syracuse point a way to overcome the apathy of a public not interested in art. Similar miracles are being accomplished in other cities, and the idea will spread. Some facts are given in the *Post-Standard* by Miss Anna W. Olmsted, director of the Syracuse Museum of Fine Arts, which so far has been housed in the public library there, but which deserves a beautiful and adequate building of its own. It seems that the association's first exhibition, held in 1927 in a music store, consisted of 50 works by 22 Syracuse artists. Last March 105 works were shown by 48 artists. This year there are 189 items by 80 artists. Surely such a movement deserves reward.

When the society was organized by Katharine M. Cobb there was an "utter lack of art interest" in Syracuse, but now the attendance at the museum is nearly 50,000 a year. Robert W. Macbeth, New York art dealer, who with Paul L. Gill of Philadelphia and Richard G. Wedderston of Syracuse comprised the jury of selection, called this year's display "an outstanding exhibition." Miss Olmsted said: "Let each community look to its own. If the communities will seek out the talent that is lurking in their midst, truly a brilliant future awaits the art of the United States."

And Syracuse is looking "to its own."

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Volume X

New York, N. Y., 15th March, 1936

No. 12

National Academy Opens 111th Annual and Liberalizes Its Policy



"Carnival Interlude," by Guy Pène du Bois.
Altman Prize of \$300.



"Refreshments," by Maurice Blumenfeld. Awarded First
Hallgarten Prize of \$200.

The 111th annual exhibition of the National Academy of Design will open to the public on March 18, in the Fine Arts Building, 215 West 57th Street, New York. More than 500 works have been accepted out of the 6,000 paintings, sculptures and prints submitted. Admission and prize awards were given to artists whose names have long been associated with the largest prizes given in national exhibitions, and to newcomers yet to make their reputations.

Following its custom, THE ART DIGEST reproduces all prize winners.

A new liberal policy has been introduced into the print section of the National Academy, making it one of the most comprehensive shows ever to be held in these time-honored galleries. Each of the 192 printmakers is represented by one example, in addition to a memorial exhibition of three prints by Childe Hassam. There are examples of almost every medium employed in printmaking, representative works from both modern and conservative groups hanging side by side. The jury of selection was composed of John Taylor Arms, Kerr Eby and Ernest

Roth, all well known etchers, but lithography, which is becoming the chosen medium for modern printmakers, is given a comprehensive showing.

Rivera and Orozco, progressive Mexican artists, have been admitted for the first time to the Academy via the print medium. Other liberals whose work is shown on the academy's closely guarded walls are the vitriolic Adolf Dehn, Paul Cadmus, the inimitable Peggy Bacon, Louis Lozowick, Alexander Brook, Paul Meltzner, Yasuo Kuniyoshi, Olin Dows and Raphael Soyer. Then as if to set the limit



"Caprice," by Jerome Myers. Carnegie Prize of \$250 for
"Most Meritorious Oil."



"Figure Composition," by Jerry Farnsworth.
The Isidor Medal.



"Zephyr," by Hilda K. Lascari. Elizabeth N. Warrous Gold Medal



"March Thaw," by John F. Carlson. Awarded Altman Prize of \$700.



"Sixth Avenue 'L,'" by Franklin Robbins. Awarded the Thomas B. Clarke Prize of \$100.



"The Curtain Rises," by Jonas Lie. Saltus Medal of Merit.



"Young Lamb," by Gertrude K. Lathrop. Ellen P. Speyer Memorial Prize of \$300.

of liberality, the jury admitted the abstract visions of John Marin.

The two Altman prizes were divided this year into four awards of \$700 and \$300 each. One \$700 Altman prize was given to John F. Carlson, Woodstock painter, for his landscape "March Thaw;" the other Altman prize of \$700 went to Sidney Dickinson for his painting "The Pale Rider." Guy Pène Du Bois won one \$300 Altman prize with a figure painting "Carnival Interlude;" John F. Folinsbee received the other Altman prize of \$300 for "Windy-Bush Rock." The Edwin Palmer Memorial prize of \$500 for the best marine painting went to Hayley Lever. The Carnegie prize of \$250 for the most meritorious oil was given to Jerome Myers for "Caprice." Gertrude K. Lathrop's "Young Lamb" was awarded the Ellen P. Speyer Memorial prize of \$300 as a "sculpture portraying an act of humaneness towards animals."

The Julius Hallgarten prizes of \$200, \$150 and \$100, given for oil paintings done in the



*"Windy-Bush Rock," by John F. Folinsbee.
Awarded Altman \$300 Prize.*



*"The Pale Rider," by Sidney E. Dickinson.
Altman \$700 Prize.*

United States by an American citizen under 35 years of age, were awarded respectively to Maurice Blumenfeld for "Refreshments," to Harold Black for "Express Track," and to Nan Greacen for "Some Things on a Table." Maurice Sterne's Balinese painting, "Rest at the Bazaar," won the Adolph and Clara Obrig prize of \$300.

The Helen Foster Barnett prize of \$150, was given to Walter Rotan for his sculpture "Mr. Brown." The Thomas R. Proctor portrait prize of \$150 went to Irving R. Wiles for his likeness of "Dr. Martin DeForest Smith," and the Thomas B. Clarke prize of \$100 was awarded to Franklin Robbins' "Sixth Avenue 'L'." Jonas Lie, president of the National Academy, was honored with the Saltus Medal of Merit for his boat picture entitled "The Curtain Rises." The unrestricted Elizabeth N. Watrous gold medal was given to Hilda Kristina Lascari's sculpture "Zephyr." Jerry Farnsworth won the Isidor medal with "Figure Composition," a painting interesting for its portraiture and textures.

Isabel Bishop was awarded the Isaac N. Maynard \$50 prize for her portrait "The Kid," recently included in the artist's exhibition at the Midtown Gallery, New York, and repro-



*"Nantucket," by Hayley Lever.
Palmer Prize of \$500.*



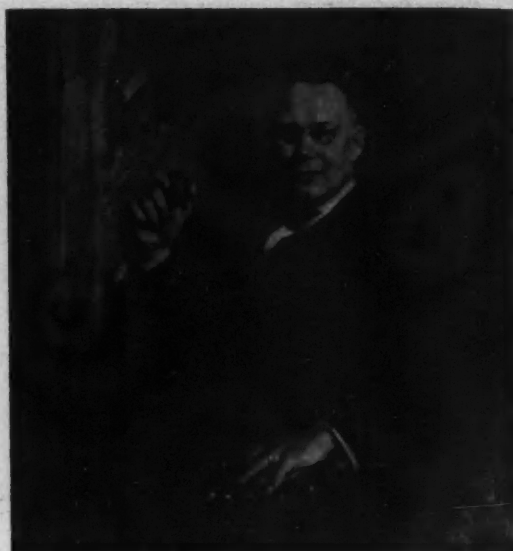
*"Some Things on a Table," by Nan Greacen.
Third Hallgarten Prize of \$100.*



*"Express Track," by Harold Black.
Second Hallgarten Prize of \$150.*



"Rest at the Bazaar," by Maurice Sterne. Oberg Prize of \$300 at National Academy.



"Dr. Martin De Forest Smith," by Irving R. Wiles. Proctor Prize of \$150.

duced in the February 15 issue of *THE ART DIGEST*.

The exhibit continues to April 10.

The jury of selection: Painters: Robert H. Nisbet, (chairman), W. Granville Smith (secretary), Wayman Adams, Karl Anderson, George Elmer Browne, John F. Carlson, Dean

Cornwell, Bruce Crane, Frank V. DuMond, Jerry Farnsworth, Anna Fisher, John F. Folinsbee, Albert L. Groll, Howard L. Hildebrandt, Charles Hopkinson, Jonas Lie, Jerome Myers, Hobart Nichols, Leopold Seyffert, Albert Sterner, Frederick J. Waugh, Guy Wiggins. Sculptors: Herbert Adams, A. Stirling

Calder, Ulric H. Ellerhusen, Charles Keck and Edward McCartan.

The painters on the jury of awards were Louis Betts, August Franzen, Eugene Higgins, John C. Johansen and Leon Kroll; the sculptors were Chester Beach, John Gregory and Paul Manship.

"Our High Rocks"

Thoroughly regional in character as well as name was the Midwestern Artists Exhibition held recently at the Kansas City Art Institute. From 14 states 179 works were hung, selected by a jury comprised of Boardman Robinson, Karl Mattern and Thomas Hart Benton. Prizes went to artists in six states. "The Midwesterner is painting not the conceptions of the studio but what he knows," says the director, Rossiter Howard. "Honesty and freshness seem to pervade this exhibition. Good painters are growing up and

strengthening the whole structure of art in this region."

Characteristically Midwestern is the description given by the *Kansas City Journal Post*: "Of course, all in the pan isn't gold, and if we should count the mica in this collection, we should find it outproportions the ore. Nevertheless, there is evidence that these Middlewesterners are living in the Middle-west and not in a Bohemian garret. . . . Crudenesses are unimportant when men are walking on hills no one has trod in the memory of man, just as it was unimportant among those who rode the windy prairies with rifle cocked at the saddle horn. And out of the Middle-west must come the stimulus to a living in our own streets and on our own hills with our own high rocks and trees catching our spirits up. . . ."

Numerous awards were made. In oils: First prize, \$100, to Joseph Meert's "The Road Up the Hill;" second, \$60, to Frank Mechau's "Wild Horses;" third, \$50, to Everett Spruce's "Near Austin, Texas;" fourth, \$25 to Ward Lockwood's "Midwinter;" and honorable mention to groups of paintings by Lawrence Adams and James I. Gilbert.

In water color and pastel: First prize, \$50, to Arnold Pyle's "Wreck;" second, \$25, to Bob White's "In the Yards, January;" third, \$10, to Wilber M. Stilwell's "Santa Fe Roundhouse, Emporia;" and honorable mention to a group of water colors by Ellen Carney. In graphic arts: First prize, \$25, to Ross Braught's "Diana;" second, \$15, to Lawrence Adams' drawing, "Missouri Farmer;" third, \$10, to Don Brown's drawing, "Cypress;" and honorable mention to William Dickerson's lithograph, "A Grove of Trees."

The \$50 prize for the best oil painting by a Kansas City artist went to Frederick Shane's "Boone County Native," while honorable mention was given James B. Gantt, Marion L. Humfeld, Mary McGill and Marguerite Munger Peet.

Academy Winner



"Mr. Brown," by Walter Rotan. Awarded Barnett \$150 Prize in National Academy Annual.

Santa Cruz Annual

The Santa Cruz (Cal.) Statewide Exhibition has grown in stature each year of the nine since its organization by the Santa Cruz Art League, asserts H. L. Dungan of the *Oakland Tribune*. The 1936 display held in February, catalogued 215 paintings by California artists, many of which, according to Mr. Dungan, would be outstanding in any exhibition.

"After Lunch," a still life by Armin Hansen which won the Art League's \$100 first prize for oils, was given first place by the *Oakland critic* who makes this canvas the subject of extended comment: It seems to fill all the requirements of good art and good painting, which nowadays, are different things. . . .

"All this leads to the question, 'What is art?' In the confusion of your times, we haven't the slightest idea, But Hansen has produced something that stirs those emotions that are aroused when a thing is well done—the thrill of a line well phrased, a touchdown skillfully made, death averted by the quick twist of a steering wheel. And Hansen has painted so well what is usually a sordid scene; the dirty dishes after lunch with somebody moaning about washing them.

"His guests were genteel persons. They left their knives and forks in their proper places and didn't drink all the wine. The light dances on the silver candlestick, it shimmers on porcelain—heaved on by Hansen when he was in a hurry. And we shall tuck this canvas under our arm, figuratively speaking, and with it as a foundation, try to place art."

Other painters honored at the Statewide Exhibition were: William C. Watts, \$50 water color prize for "Shadowed Souks, Morocco;" Yoshida Sekido, \$25 Santa Cruz Woman's Exchange prize for "Still Life;" M. C. Stenson, \$10 Art League pastel prize for "The Lovers;" Arthur Hill Gilbert, L. E. DeJoiner, Richard Munsell and Eunice MacLennan.

Art of Gauguin, Sensuous Interpreter of a Wide World, Is Shown

The first comprehensive and retrospective exhibition of the work of Paul Gauguin to take place in this country will be held at the Wildenstein Galleries, N. Y., from March 20 to April 18, for the benefit of the Société des Amis de Paul Gauguin of Paris, and the Penn Normal, Industrial, and Agricultural School of St. Helena Island, South Carolina. Nineteen of these Gauguins were shown in 1929 at the Modern Museum of Art with a group of four artists, and 14 were included in the exhibition at the Chicago Art Institute in 1933, while about half of the canvases in this loan exhibition have never been shown in America before.

The unfolding of Gauguin's span of 55 years is one of the strangest, most fascinating tales in the history of art. This pioneer of the Post-Impressionist movement was born in Paris in 1848, the son of a journalist from Orleans and of a mother of Peruvian descent. Gauguin's infancy was spent between Peru and Orleans. His father died on a voyage to Peru, when the boy was only three, and he was taken to live with his mother's people at Lima in a hot country of ancient races and strange customs. His four years of living with a "proud people accustomed to luxury, sensual pastimes and cultivated indolence," is described by Thomas Craven in his "Modern Art."

"Chinese and negro servants waited on him; a mulatto girl trotted along when he went to church, bearing a rug for him to pray on; and on the roof of the house a pet lunatic was kept in chains, after the fine old Spanish custom, for his amusement." In this atmosphere of laziness and torrid color, he acquired, in his earliest childhood, a taste for brown skins and semi-barbaric splendor." Continually reminded of his superior lineage—the sun-lovers of old—Gauguin acquired during these years the overbearing and offensive manner that was to stamp him for life. On the return to France his mother placed him in a Jesuit Seminary in Orleans.

He became a victim of wanderlust at an early age, and set out to sea. For several years he sailed all over the world, visiting many strange and interesting ports. With so colorful a background, there is little wonder that the palette of Gauguin was tinted with many shades, somber and gay, deep and shallow. From this period his life again took a peculiar twist. From a sailor he became a stock broker, mastering in no time at all the intricate workings of the Bourse. His life began to develop along conventional lines. He married a Danish woman, had five children, and grew richer day by day. On Sundays he indulged in painting, which remained a mere avocation until he met Pissarro, from whom he acquired the Impressionist technique. Life palled. Art took a stronger hold on him. So in the year 1887 Gauguin left home, sold all his earthly possessions and departed for Martinique—leaving domesticity and his life as a money-grubber behind him.

Here he seemed happy once more. Color flowed in his canvases. Living was cheap and civilization unnecessary. But the climate was unbearable in the summer and, after a spell of illness, Gauguin returned again to France. In 1888, at the urgent request of Van Gogh, he journeyed to the south of France to share the Dutch painter's "House of Light." The two artists planned to work together in the little yellow house, but the partnership was broken up in two months with Van Gogh minus a



"Three Tahitians," by Gauguin. Property of Wildenstein & Co.

self-amputated ear, in an asylum for the insane. Gauguin made his way to Brittany. Van Gogh looked on Gauguin as a master, while Gauguin lorded over his more modest colleague. Thomas Craven does not entirely blame Gauguin: "Vincent was abnormally excitable and predisposed to madness, and excessive stimulus of any sort was dangerous to his reason," he writes. "But Gauguin was aware of this condition, and instead of making allowances for it, seemed to take a diabolical pleasure in tormenting his friend and slowly extinguishing his enthusiasm."

The next phase of Gauguin's life centered around Pont Aven in the Bretagne, where he soon became the leading spirit of a group of painters. The movement thus started was known as "Synthesism," which endorsed unmixed colors from the tube placed in flat surfaces on the canvas in a certain order. Gauguin preached freedom of restraint to his group, the expression of personality and the

transporting of a sensation into work of art. But restlessness overcame him again. His trip to Martinique had inspired him with a love for the tropics which came down to him from the dark strains of the Arabs and Africans that ran in his blood from his mother's side. He sold all of his pictures at auction and went to Tahiti in 1891. There he lived a simple life with the natives, painting some of the best examples of his distinctive art. On his return to Paris he received an inheritance from a forgotten uncle, enough to enable him to live in fine style. The Durand-Ruel Galleries exhibited his work, and the show was fairly successful, with eleven paintings sold out of 43. But life in Paris no longer suited him; he left for Tahiti in 1895, never to return. Completely broken in health, penniless and without friends, he died in the Marquesas Islands in 1903, and was buried there.

A 50-page catalogue of the exhibition, list-
[Continued on page 12]



"Oh, You're Jealous" (No Te Aha Oe Riri), by Gauguin. Lent by Art Institute of Chicago from Ryerson Collection.

Modern Museum Opens Show Despite Ignorance of U. S. Martinets



"Portrait of Picasso (Homage à Picasso)." An Oil
Painted by Juan Gris in 1912. Lent by the
Bignou Gallery, New York.



"Unique Forms of Continuity in Space," by Umberto
Boccioni (1913). Lent by Gallery of Modern Art,
Milan. A "Bonded" Exhibit.

Having settled, temporarily at least, its dispute with the United States Customs officials on what constitutes a work of art, the Museum of Modern Art, New York, has opened its important exhibition of Cubism and abstract art. The exhibition, which comes at a time when there is a slight but noticeable trend away from the abstract or non-objective idiom, will continue until April 19. It fills the four floors of the museum and is composed of nearly 400 oils, water colors, drawings and prints, sculpture and constructions, architecture and furniture, and examples of theatrical design, typography and photography—a truly impressive display of the "impulse away from nature." The arrangement of the material traces the development of cubism and abstract art and indicates their influence upon the more practical arts of today.

The exhibition is composed largely of European artists, for the reason that last season the Whitney Museum held a comprehensive showing of abstract art by Americans. In the Museum of Modern Art's show the few artists of American birth represented are those who have made important contributions to European abstract art. Although such celebrated objects as Brancusi's "Bird in Space" and Marcel Duchamp's "Nude Descending the Stairs" are included, the great bulk of the exhibits are items with which the American art world has little or no acquaintance.

In his introduction to the catalogue, Alfred H. Barr, Jr., director of the museum, presents a complete history of abstract art, its nature, its purpose. "Sometimes in the history of art it is possible to describe a period or a generation of artists as having been obsessed by a particular problem," he says in part. "The artists of the 15th century, for instance, were moved by a passion for imitating nature. In the early 20th century the dominant interest

was almost exactly opposite. The pictorial conquest of the external visual world had been completed and refined many times and in different ways during the previous half millenium. The more adventurous and original artists had grown bored with painting facts. By a common and powerful impulse they were driven to abandon the imitation of natural appearance.

"'Abstract' is the term most frequently used to describe the more extreme effects of this impulse away from 'nature.' . . . Pure abstractions are those in which the artist

makes a composition of abstract elements such as geometrical or amorphous shapes. Near abstractions are compositions in which the artist, starting with natural forms, transforms them into abstract or nearly abstract forms. He approaches an abstract goal but does not quite reach it. . . .

"Abstract art today needs no defense. It has become one of the many ways to paint or carve or model. But it is not yet a kind of art which people like without some study and some sacrifice of prejudice . . . It is based upon the assumption that a work of art, a painting for example, is worth looking at primarily because it presents a composition or organization of color, line, light and shade. Resemblance to natural objects, while it does not necessarily destroy these aesthetic values, may easily adulterate their purity.

"Such an attitude, of course, involves a great impoverishment of painting, an elimination of a wide range of values, such as the connotations of subject matter, sentimental, documentary, political, sexual, religious; the pleasures of easy recognition; and the enjoyment of technical dexterity in the imitation of material forms and surfaces. But in his art the abstract artist prefers impoverishment to adulteration.

"The painter of abstractions can and often does point to the analogy of music in which the elements of rhythmic repetition,—pitch, intensity, harmony, counterpoint,—are composed without reference to the natural sounds of either the 'helicopter' or the 'president in a cutaway.' He looks upon abstract painting as independent painting, emancipated painting, as an end in itself with its own peculiar value."

Painters, sculptors, architects, designers and other artists represented in the exhibition are: Archipenko, Arp, Balla, Belling, Boccioni,



"Statuette." A Terra Cotta by Alexander
Archipenko (1914).

Brancusi, Braque, Calder, Carra, Cézanne, de Chirico, Delaunay, Derain, Doesburg, Domela-Nieuwenhuis, Duchamp, Ducham-Villon, Ernst, Feininger, Gabo, Gauguin, Giacometti, Gleizes, Van Gogh, Gonzales, Gris, Hélion, Kandinsky, Klee, Kupka, La Fresnaye, Larionov, Laurens, Le Corbusier, Léger, Lipchitz, Lissitzky, Malevich, Marc, Marcoussis, Masson, Matisse, Miro, Maholy-Nagy, Mondrian, Moore, Nicholson, Ozenfant, Pevsner, Picabia, Picasso, Piranesi, Rodchenko, Rousseau, Russolo, Schwitters, Seurat, Severini, Tanguy, Tatlin, Vantongerloo, Villon, Bruguere, Ray, Festeren, Gropius, Hoff, Huszar, Kiesler, Leusden, Lubetkin, Mendelsohn, Miës van der Rohe, Oud, Rietveld, Sant' Elia, Breuer, Chareau, Hartwig, Lurcat, Bayer, Cassandre, Ehmcke, Gan, Gispén, Humener, Klusis, Lebedeff, Leistikow sisters, McNight-Kauffer, Müller, Nockur, Schmidt, Stenberg, Sterenberg, Tschichold, Exter, Gamrekeli, Goncharova, Jakulov, Nivinski, Popova, Prampolini, Schlemmer, Schenk von Trapp, Stepanova, Eggeling, Richter, Reimann.

Edward Alden Jewell, art critic of the New York Times, found the show "the most elaborate, complex and most bewildering" arranged thus far by the Museum of Modern Art. "Relationships that serve to establish as consanguineous expressions of modern art in divers fields," he wrote, "appear again and again, often brilliantly suggested in the arrangement. The visitor, unless he be superlatively prepared to follow all of the leads and to digest as he goes, is in danger of becoming lost in the maze before this strange journey through strange worlds has carried him far. By degrees, however, he may hope to get his bearings and to glimpse the general drift."

"Why call it art?" asks Royal Cortissoz of the New York *Herald Tribune* in his review of the exhibition. "Whistler's pithy dictum is apposite again," writes Mr. Cortissoz. "Art is art," quoth he, "and mathematics is mathematics." It is one thing to produce a kind of H. G. Wellsian wallpaper and call it a picture. It is another thing to ask to have it taken seriously. There cannot be the smallest objection in the world to the exercise of those ingenuities which the abstractionists possess. But why call the results art? Another Russian, Antoine Pevsner, makes out of celluloid an 'Abstract Portrait of Marcel Duchamp.' Both men were probably amused by the venture. But I can find no esthetic pleasure in it, nor can I find anything amusing. I am struck, too, all through the exhibition, by the absence of that originality to which Mr. Barr refers. Never was there such a vast aggregation of paintings with so thin a trickle of individuality running through it. The general effect is of a fundamental sameness, of an enslavement to a mechanical method.

"The painters and sculptors strive, presumably, to express themselves in cubistic and other ways, but they express, after all, the common denominator of an arid convention. What could be more conventional than this welter of meaningless line and color? I say 'meaningless' because even when the abstractionist harks back to representationalism in his substance or in his title he gives the beholder nothing tangible on which to bite. The great Picasso—that 'gigolo of geometry,' as Rothenstein called him—hovers near the point of telling us something tangible in his 'Portrait of Braque,' but when we come to his 'Painter and His Model' comprehension is completely baffled. Well, the exhibition serves the purpose of showing what the abstractionist has been doing. It does not offer any perceptible reason for his doing it."

What's in a Name? Maybe a Ghost Can Paint



"The Birth of the Virgin." Attributed to Fra Carnevale (Italian, Died in 1484).

When a painting possesses such intrinsic merit as does "The Birth of the Virgin," newly acquired by the Metropolitan Museum of Art, the fact that scholars have not reached agreement on the name of the artist who painted it is of secondary importance. The very spirit of the Renaissance breathes in this quattrocento (15th century) work. Fra Carnevale is tentatively honored by the attribution. With its companion, a "Presentation of the Virgin in the Temple," it has hung for many years in the Barberini Palace in Rome and the pair became known to a wider public through the Burlington House exhibition of Italian art in 1930. The coveted painting became purchasable through a recent division of the Barberini estate, and it fell to M. Knoedler & Co., New York.

Not in its theme but in its execution lies the distinction of the panel. The Virgin was the most popular subject of Gothic art. Glowing ruby, symbolic of the Passion, gold and regal blue sonorously proclaimed the homage paid the Queen of Heaven. Such medieval conceptions often may be compared with the music of a cathedral organ, but this is a hymn played on a harp. The artist chose to treat the theme of the Virgin in typically feminine colors—muted blues, pastel violet,

rose coral and shell pink, foiled by the pleasant grays in the architectural framework. The spaciousness of the composition is in contrast with the airless Gothic subjects. Figures move in rhythmic grace and the religious element is subordinated to panoramic effect.

Mirroring the Renaissance abandonment to temporal pleasures are the courtly figures in the foreground, and the gentlemen returning from the hunt. Renaissance, too, is the architecture with its classic arches and delicate reliefs, executed minutely, though there is an error in the perspective of the porch. The title of the painting, however, derives from the group on the loggia, depicting, with the flagrant anachronism of all early sacred pictures, the scene of the Virgin's nativity. The Mother lies on the couch, her attendants nearby. Two of them are apparently exhausted by their vigil, while others stand ready to serve her. Further down, the Virgin is being bathed. One of the maidens watches, rapt; another sits with a towel across her lap waiting to receive her charge.

Both in the delicacy of detail and the quiet dignity of the whole composition the artist shows himself to be a master. Harry B. Whele, curator of paintings, writes an authori-

[Continued on page 34]

"Sublime German Primitive" in Los Angeles



"Madonna and Child With St. Catherine and St. Sebastian," by a Swabian Master of About 1490. Lent by Carl Loevenich.

At the exhibition of Dutch, Flemish and German old masters which Dr. Ernest L. Tross has arranged for the Los Angeles Museum, a brilliant and beautiful Swabian primitive panel, "The Virgin and Child With St. Catherine and St. Sebastian," lent by Karl Loevenich of New York, is attracting the attention of connoisseurs. This perfectly preserved altarpiece, painted by an unknown German who worked when Columbus was making his historic voyage, gives convincing testimony of the craftsmanship and genius of the painters of the early Renaissance. Four hundred and fifty years have not robbed it of its brilliant colors.

Arthur Millier, critic of the Los Angeles Times, terms it "one of the most sublime German 'primitives' ever painted." "This altar painting," writes Mr. Millier, "is a recent discovery which suggests that the Swabian school had at least one artist to rank with those of Cologne. Indeed, this picture is more than the greatest of Swabian paintings—it is one of the most sublime German 'primitives' ever painted, blending the sweetness of a Schöngauer with the sharp reality of Van Eyck or Memling. It should have a room to itself.

"The unknown artist was a sophisticated designer—an analyst could write a book on the

picture's design alone, for it begins with a few simple divisions and goes on to a complex wealth of lines and planes which never become merely superficial decoration. But this is technique. What he succeeded in doing with it was to create a reality more intense than the average vision gets from life itself."

The picture hung for many years over a mantel in a Belgian castle. In 1930 the last previous owner brought the picture to Cologne to dispose of it. At that time it was covered with many coats of old varnish and dirt, under which the beautiful colors were hidden. Karl Loevenich purchased the painting and brought it to America late in December, 1930. Careful restoring proved the picture to be in an excellent condition. It was first exhibited in the William Rockhill Nelson Gallery, Kansas City, in December, 1933. Following the Los Angeles showing it will be exhibited at the San Diego Exposition until June, when it will be sent to the Texas Centennial Exposition where it will be accorded a place of honor among the great masters of the past.

Among the 22 other paintings in the Los Angeles exhibit is a Flemish primitive by one of the sons of Roger van der Weyden, known as the "Master of St. Catherine." It is loaned by Dr. Tross.

Stransky Mourned

Josef Stransky, musician and art collector, died of heart disease, in his New York apartment on March 6, at the age of 61. He was conductor of the New York Philharmonic Orchestra from 1911 to 1923, achieving marked success in his ambition to spread the appreciation of music (all the fine arts are akin) from the few to the many. Later he was successful as an art dealer who brought many celebrated paintings to this country, first being associated with the Fearon Art Galleries and later becoming a partner of Wildenstein & Co.

Mr. Stransky was born at Humpolec, Czechoslovakia, and passed his early years at Prague, where his father was known as a scholar, violinist and singer. After wide experience as a conductor in Austria and Germany, he came to New York to make his debut with the Philharmonic in November, 1911, remaining with the orchestra through the World War. In 1924 he became conductor of the newly organized State Symphony Orchestra of New York, resigning in 1924 with these words: "So far, music has been my occupation and pictures my hobby. Now the reverse is true; the masters of painting are my chief concern. Music is still my joy, but one cannot devote all his time to joy only."

Stransky had for a long time been known as a connoisseur of painting, especially expert in his knowledge of the 19th century French. He had acquired many valuable works by such masters as Renoir, Cézanne, Matisse, Manet, Toulouse-Lautrec, Pissarro and Boudin for his own collection. One of his most cherished possessions, a self portrait by Gauguin, is reproduced on the cover of this issue of THE ART DIGEST, in connection with the important Gauguin exhibition at the Wildenstein Galleries, with which he was actively affiliated for several years.

Of his musical career, the New York Herald Tribune said: "Mr. Stransky was a shrewd and realistic program maker who gave the public what it wanted to hear."

Art of Gauguin

(Continued from page 9)

ing 46 pictures with their complete histories, has been assembled to sell for one dollar. This list is arranged chronologically, even with examples of the several sporadic years before 1887. From that date to the year of his death there is a picture for each year, and 15 reproductions. Fifty cents will be charged for admission except on Tuesday and Thursday mornings when art students will be admitted free on presentation of credentials.

Among the important examples to be shown are: "Self Portrait" and "Bathers at Tahiti" from the late Joseph Stransky's collection; "Three Tahitians," "L'Appel," "Paysage de Bretagne" and "Self Portrait," from the Wildenstein collection; "Le Cheval Blanc" from the Louvre; "Tahitiennes aux Mangoes" from the Mr. and Mrs. William Church Osborn collection; "Oh, You're Jealous," from the Art Institute of Chicago; "Under the Pandanus," from the collection of Mr. and Mrs. Gilbert E. Fuller; "We Greet Thee, Mary," from the Adolph Lewisohn collection, and a self portrait from the collection of Maurice Denis of Paris. Other important loans are from the collection of Ambroise Vollard, the Worcester Art Museum, A. Conger Goodyear and George Gershwin.

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PAINTINGS

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Newly Found Masterpiece by Piero Is Brought Here by Knoedler

The purchase of a forgotten masterpiece by Piero della Francesca, great Italian master of the 15th century, has been made by the Knoedler Galleries in New York. The exact source of the painting was not made known, but it was at one time the personal property of Francis Joseph, Emperor of Austria, and bears on the back the seal of the Imperial Austrian Academy. It was said that during the European wars of the 19th century it was shipped down the Danube, together with many other pictures, some of which fell to the French when they entered Vienna.

The painting, done in gesso on a wooden panel, 52½ by 23 inches, is a portrait of St. Andrew, one of the first four apostles. He is dressed in a green costume with a brilliant deep red overmantle of lustreless velvet. He is barefooted and there is a halo around his white head. The figure is painted in oil and the background is in tempera. The saint is silhouetted against a blue sky, while the lower part of the painting consists of a wood dado and a marble floor. Some overpainting, which had been put on about 200 years ago and which concealed parts of the drapery and the marble floor, has been removed, revealing the original picture in an unusual state of preservation.

So rare are Piero's works that hardly more than half a dozen are known outside of Italy. A small panel of "The Crucifixion," now owned by John D. Rockefeller, Jr., was sold at auction in New York in 1929 for \$375,000 in the dispersal of the Carl Hamilton collection. Only two other examples are known in the country, the "Hercules" in the Gardner Collection in Boston and one in the collection of Philip Lehman. Pictures by Piero almost never come into the market, as they are nearly all in the places for which they were painted. Longhi, the Italian art historian, lists 21 lost works by Piero. One of these is the polyptych of which the newly discovered panel was a part and which was painted for the Church of Sant' Agostino in Borgo San Sepolcro, the artist's birthplace. Two panels from this altarpiece, the St. Michael, in the National Gallery in London, and the St. Thomas Aquinas, of the Poldi-Pezzoli Gallery in Milan, have long been known.

According to an ancient document, the friars of Sant' Agostino at Borgo paid for the polyptych in 1469, fifteen years after it was started. This manuscript tells in poetic terms that "Master Piero has promised to paint, and figure, and decorate the said picture with good and fine colors, both with gold and silver leaf, and other decorative features, along with those images and figures concerning which it has been written. And they have said that it shall be attested to in the said declaration, and (he has promised) to make it complete and finished between that time (1454) and the next eight consecutive years."

Piero was born at Borgo San Sepolcro in Umbria in about 1416. Little is known of his life, but he made the acquaintance of Domenico Veneziano in 1438, and with him worked on frescoes of Saint Egidio in Florence. Between the years 1447 and 1452 he was at Loretto working on the ceiling of the Sacristy. At about this time Piero della Francesca went to Rome, where, in conjunction with Bramantino, he painted two frescoes by order of Pope Nicholas V. These were later removed and were replaced by Raphael's "Deliverance of St. Peter from Prison" and "The Mass of Bolsena." In 1445 he painted the



"St. Andrew," by Piero della Francesca.

"Virgin of Mercy" now in the Hospital of Borgo San Sepolcro.

It was soon after this that as a mature artist Piero began his great work, "The Legend of the Cross," at Arezzo. This series shows the artist at the height of his power. Problems of perspective had been solved, oil as a medium had been used, though Piero carried out many improvements in the usage of the medium. But the greatest contribution of Piero was the exemplification of the relation between matter and the spirit. His people became monumental figures in paint

who were motivated by human mentalities. In 1469 he entered the service of Duke Federico da Montefeltro, and for him painted a "Flagellation" and an "Apotheosis" which contain the well known paintings of the Duke and his wife, now in the Uffizi, in Florence. He died in Borgo San Sepolcro in 1492.

Philadelphia Buys a Picasso

An important canvas by Picasso, "La Dame à la Violette," has been acquired for the collection of Mrs. C. Shillard-Smith, Philadelphia, from the Boyer Galleries.

The Babcock Art Galleries Snap Back



"Gatherer of Simples," by George Fuller.

After a period of partial retirement from the art field, the Babcock Galleries announce the opening of new galleries at 38 East 57th Street, New York. Mr. Babcock intends to follow in the traditions that have been his firm's during the more than 80 years of its existence, now upheld by himself and Mr. Carmine Dalesio. The opening exhibition includes about a score of paintings from the Ralph Cudney Collection in Chicago, paintings by such American "old masters" as Homer, Ryder, Eakins, Duveneck, Fuller, Thayer, Martin, Sargent, Inness, Wyant, Twachtman and Weir.

Royal Cortissoz, critic of the New York *Herald Tribune*, fresh from reviewing the abstract exhibition at the Museum of Modern Art, found that the Babcock showing "is significant of artistic integrity and it 'washes the eyes'." Mr. Cortissoz continued: "I can imagine the hoots of derision with which the abstractionists would greet these things, for none of the painters represented ever got 'bored with painting facts.' Indeed, they sat quite humbly at the feet of Nature and sought only to register her truths in such wise that these might take on beauty. They were the painters of our golden age, Abbott Thayer and George Fuller, Thomas Eakins and Winslow Homer, Homer Martin and John Sargent, and others of their tradition. How little George Fuller knew about geometry and how much he knew about the loveliness of landscape when he painted his 'Gatherer of Simples,' with its haggard old figure creeping alone across a twilight scene!

"They were all so innocent, these devoted artists, caring only for their workmanship and

for beauty. They didn't know an abstraction from a handsaw. All they knew was the joy of painting. Look at the tiny landscape by Homer Martin, 'On the Road to Honfleur.' It has a little more solidity than Corot would have given it, but it recalls Corot in that it has a lyrical magic about it. There are other landscapes of an earlier day in the collection, beautiful paintings by Inness and A. H. Wyant, and then the tale is worthily carried on in this field by Hassam, Twachtman and Robinson.

"Winslow Homer appears in a fine early watercolor and in an oil that is not so fine. Among the figure painters, besides Sargent and Eakins (who is represented by a good portrait), there are those two distinguished members of the old Munich group, Frank Duveneck and Frank Currier.

"This rapid sketch of the exhibition indicates the notable personalities involved in it. But I must add a word on the broad atmosphere which the pictures create, one of a lofty idealism and refinement. It is not 'old fashioned,' conservative though it may be. It is significant of artistic integrity and it 'washes the eyes.'"

Nine Higgins' Paintings Are Sold

Nine paintings out of 15 were sold from Eugene Higgins' recent exhibition at the Kleemann Galleries, New York. Among the purchasers were George Gershwin, who selected "Sinking of the Vestris," and Saul Levi who bought "Night." Herrman Shulman purchased "In the Doorway" and Morton R. Goldsmith "Susanna." Two collectors bought seven monotypes from the group.

"Tapping Wheels"

C. J. Bulliet, writing in the *Chicago Daily News*, wove a parable and a moral around the 1936 Chicago and Vicinity Show, just closed at the Art Institute of Chicago. It is the "Parable of Tapping Wheels." Mr. Bulliet:

Once upon a time a great railroad threw a dinner in honor of a humble workman who had grown white-haired in its service. He was a "car knocker," and for fifty years continuously he had been on duty when trains pulled into the station of a big city, going up and down the tracks with a hammer, tapping the car wheels, listening to the sound.

The twenty-third vice-president of the road, the boss of the shops and other dignitaries made speeches, presenting him eventually a gold watch with more jewels than the watch the president carried. The old man, speechless under his honors, could only mumble thanks through his tears.

After the formal ceremonies, everybody milled round to congratulate the old man personally.

"Excuse my ignorance," said a brisk young woman, shaking his hand, "but won't you tell poor me just why you tap the wheels?"

"I don't know," replied the recipient of the gold watch. "When I started to work fifty years ago, they gave me a hammer and told me to tap the wheels. I've been doing it ever since!"

Moral: Go over to the Art Institute's Chicago and Vicinity show and take a look at the work of our little Matisse, Picassos, Soutines and Cézannes. Most are "tapping wheels," just like the old man of the parable.

Mrs. Anderson to Exhibit

Alice Sloane Anderson will hold her second exhibition at the Kleemann Galleries, New York, from March 16 to 28. Mrs. Anderson, the wife of Arthur M. Anderson, a member of the firm of J. P. Morgan & Co., began painting four years ago and studied at the American Academy in Fontainebleau. Besides painting, her main interests are dogs and gardens. Her knowledge of flowers was gained from the personal supervision of her extensive gardens at Bedford Hills, N. Y.

Among Mrs. Anderson's forebears were W. R. Grace, mayor of New York during the Cleveland administration, and Charles O'Connor, attorney for the city of New York during the Tweed Ring investigation and one of the lawyers who put Tweed in prison. All her life she has been interested in painting, for the world always looked to her "like pictures rather than the world."

Hungarian Artists Exhibit

Two Hungarian artists, Istvan Szonyi and Aurel Bernath, will have their first showing in America at the galleries of E. and A. Silberman, New York, on March 19, to remain until April 4. Both men are in their early forties and are characteristic representatives of Hungary's post-war school of art.

The painters received both their initial impressions and education in their native environment.

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"Rice Granary," by Miguel Covarrubias of Mexico.



"Celery Garden, Lexington," by A. Lassell Ripley. Blair Prize of \$600.

Water color has been enjoying a position of ever-increasing importance in American art during the past few years, its characteristics as a medium of expression tending to insure it a ready decorative appeal. For colorful, even brilliantly pleasing effects, no other medium surpasses the aquarelle. The pigment, applied on paper of substantial quality, is as imperishable as oil. A water color will fit in adequately where certain wall spaces in the home will not accommodate any other kind of painting; it is not so suitable for portraiture, but for nearly any other subject is remarkably adaptable.

The Art Institute of Chicago, proud possessor of fine collections of water colors by Winslow Homer and John Singer Sargent, is holding, until May 10, its Fifteenth International Exhibition of Water Colors, a large representative show containing 519 examples, 125 of which are from abroad. France has sent exhibits by some of her best known men—Dufy, Farge, Lurcat, Maillol, Segonzac, Rouault. From England came works by McBey, Walker, Loxton Knight, Gordon and Rothenstein. Other nations represented are: Austria, Cuba, Germany, Greece, Hungary, Japan, Mexico, Poland and Russia.

The Watson F. Blair prize of \$600 was awarded to A. Lassell Ripley for "Celery Garden, Lexington," a well composed study of a farm garden. The second Blair prize of \$400 went to Gattorno for "The White Goat," a humorously handled tropical scene. Rainey Bennett won the William H. Tuthill \$100 prize with his unusual "Color Phantasy."

Aside from the body of the exhibition there are several special features. An entire gallery is filled with opaque water colors by the noted Mexican artist, Miguel Covarrubias, works which combine the elements of good drawing, strange, yet beautiful color, interesting design and broad humor. There is, for instance, the picture of Margaret Sanger (birth-control advocate) and Mrs. Dionne, in his series of "Impossible Interviews." Others in this series are "Sally Rand and Martha Graham," "Jean Harlow and Dr. Sigmund

Freud," "Secretary Perkins and Shirley Temple," "Haile Selassie and Joe Louis." In more sober mood, his paintings of scenes and natives on the tropical Island of Bali are vital in their characterization. Covarrubias is a veritable pictorial rover.

Another gallery is devoted to the work of George Grosz, the German satirist-artist who has now made America his home. Grosz' satirical thrusts at social life are subtle and penetrating, yet clothed in such velvety, soft and delicate tones that one seems involuntarily drawn through beauty into an appreciation of the artist's humor.

Chicago's own artists, according to the Institute's news-letter, are effectively represented.

Among these entries, Ethel Spear's "Stove" should "attract attention because of its 'homey' setting and its unusual composition." Janet and A. J. Haugseth's "Amateur Hour" is a "mirth-provoking take-off on prevailing radio broadcasts." Davenport Griffen's "Down by the River" is "marked by a fine simplicity of design and a knowledge of the effectiveness of color balance." Francis Chapin, Kenneth Ness, Lester O. Schwartz, Laura van Pappelendam, Gustaf Dalstrom, William S. Schwartz and Edmund Giesbert are among the other Chicago exhibitors.

One new feature, of which the public should approve, is the naming in the catalogue of the exact medium in which each picture is done.

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New York Criticism

[For a New York art critic to be quoted in *THE ART DIGEST* he has to say something constructive, destructive, interesting or inspirational. To exclude the perfunctory things the critic sometimes says, just to "represent" the artist or the gallery, is to do a kindness to critic and gallery.]

A Patine Plagues a True Artist

The somber and romantic art of Eugene Higgins was shown in a large collection of oils, water colors, monotypes and drawings at the Kleemann Galleries. As ever, his weary and laden figures make their way through the gloom, surrounded by deepened shadows and over-hanging skies. Most of the work, which has never been shown before, consists of early examples painted about 1910. "In his early paintings more of the poet and somewhat less of the realist of the present time is apparent in Mr. Higgins's paintings," said Carlyle Burrows in the New York *Herald Tribune*. "His forms are not so clearly defined, but if anything there is greater feeling in them, and more mystery and charm of atmosphere."

Jerome Klein of the New York *Post* felt that Higgins' "turgid romanticism cloaks some very solid qualities in his work, which would come more readily to light if he had laid less emphasis on the darkened 'old master' patine. No doubt the bituminous tone is an essential component in the painter's vision, for it permits just so much and no more to be seen." In his review in the New York *Times* Howard Devree said: "Seldom has Eugene Higgins invested his paintings with deeper emotional qualities or clarified these dark symphonies with surer rhythms than in the present exhibition."

Clarified Style Minus Expression

Jean de Marco, French sculptor, exhibiting at the Marie Sterner Galleries, revealed to Jerome Klein of the *Post* "a quality of craftsmanship that compels admiration. He carves alabaster or marble apparently with the greatest of ease and his handling of bronze is just a pure pleasure. As is often the case with brilliant craftsmen, the question of de Marco's own style is something hanging in the air. We see a variety of styles but not a clarified personal expression. Perhaps that is still in the making. It is certainly to be hoped that de Marco will find an expression worthy of his splendid technical equipment."

At one time de Marco did bronze casting, chasing and patina work for Maillol, Despiau, Bourdelle, Pompon and many others. He also served a term of apprenticeship as stone carver. At present he is living in New York, awaiting his citizenship papers. All the critics agreed that he was competently equipped as a sculptor. The 26 examples were, in the judgment of Edward Alden Jewell of the *Times*, "representative of his flexible treatment of a great variety of plastic problems."

Forbes in the Role of Watteau

Donald Forbes, another young self-taught artist who has found his way into the Guild Art Gallery, paints deep-toned mystical canvases that inspired one viewer to call him a "twenty-first century Watteau." In his recent exhibition at the gallery, according to Carlyle Burrows of the *Herald Tribune*, "Forbes showed in these imaginative paintings a strengthening of style and a new firmness and variety in color. . . . The romantic implication in these paintings and in his landscapes, which are similarly moody and mysterious in feeling, is probably most characteristic of this

young painter. Forbes needs more form in his work, which is very rich though limited in its range of color. There are already signs of real improvement."

A descendant of an historically famous family, Forbes finds the roots of his art in nostalgic research and childhood remembrances. Desolation and spiritual loneliness are found in his canvases, in which he utilizes pieces of discarded machinery and evidences of abandoned civilization. The artist is regarded by Henry McBride of the *Sun* as "something of a contradiction. On the one hand, he seems a sensitive and imaginative person who finds life full of mystical and, if one reads him rightly, sinister implications."

Zorach, Great Water Colorist

William Zorach, sculptor, who began his career as a painter, displayed examples of his work in the water color medium at the Downtown Gallery. Edward Alden Jewell firmly set forth that Zorach has not established a formula. "Unlike some of our clever painters, he cannot rely upon the guarantee of a formula that assures each picture's being (whatever else it may lack) a complete success from the standpoint of technical virtuosity," said Mr. Jewell in the *Times*. "His use of the water color medium subserves the mood in which a given theme is approached; at the same time, his is a very definite style. And the papers in which he most fully attains the expression essayed deserve to be placed alongside the finest American attainments in water color. . . . Zorach is an artist, not just a glib manufacturer of pictures for somebody's wall."

Light Atmosphere, Cool Color

Stephen Etnier, deft young painter who is concerned with brilliant effects of sunlight, brings a large selection of his Maine and Haitian landscapes to the Milch Galleries to remain until March 21. Melville Upton of the *Sun* notes "an unusually cool clearcut brilliance about the landscapes." "It is as though he literally had held the mirror up to nature on sunny days and painted its silvered reflections. To be sure there is not much indication as to what it all meant to him, except that the weather was fine and that perhaps he got a genuine thrill out of being able to get everything down with such an air of easy precision, without any hint of slurred forms or loss of atmospheric clarity due to emotional preoccupation. He makes a neat, workman-like job of it throughout, whether occupied with the rather chill reaches of the Maine coast or the more languorous aspects of the Haitian scene."

"Light, atmosphere and cool color are pre-occupations of Stephen Etnier," writes Howard Devree in the *Times*. "Small sailing vessels, figures silhouetted against beautifully luminous skies, the play of shadows on a sun-struck tropical street—these and kindred subjects he has painted before and now paints again with growing strength and more fully realized design. Etnier, despite his sense of the picturesque and his typical use of soft blues, is never a "sweet" painter."

Modern Breughel Turned Frigid?

Molly Luce, wife of Alan Burroughs of the Fogg Museum in Boston, held her first exhibition in six years at the Walker Galleries. Descendant of whalers and Vermont pioneers, Miss Luce returned to New England to comment pictorially on its countryside. The artist is sometimes called "the American

A Decade of Progress by Syracuse Artists

Ten years of concerted activity on the part of the Associated Artists of Syracuse prove that "in a mere decade marvelous strides can be made." Anna W. Olmstead, director of the Syracuse Museum of Fine Arts, where 80 artists are showing 189 works this month, writes in the *Syracuse Post-Standard* that the number of participants is almost four times larger and that the "utter lack of art interest," which was a discouragement in 1927 has given way to a general acceptance of art, as witnessed by the steady growth of museum attendance. The tenth annual, termed by Robert Macbeth, New York art dealer who was one of the jurors, "an outstanding exhibition," includes work by members of the Associated Artists of Syracuse and artists living within a 25-mile radius of the city. All media are represented.

Serving with Mr. Macbeth on the jury of selection and award were Paul L. Gill and Richard G. Wedderspoon. The first prize for oil painting went to C. Bertram Walker for a still life, "Natural Rhythm," which THE ART DIGEST reproduces. Second prize in oils was given to Marion Bruce Zimmer's portrait, "John Hunie—Retired," while honorable mention was accorded a group of oils by Virginia Wagner: "Portrait of Larry Black," "Jean Pieri," "Joyce Will," and "Mrs. Edwin H. Shepard."

In water color first honors went to "Skaneateles, New York," by Montague Charman who is president of the Associated Artists



"Natural Rhythm," by C. Bertram Walker.
First Prize in Oil.

of Syracuse. Marjorie S. Garfield was awarded second prize for "Dalmatian Peasant Kitchen," honorable mentions going to Jane S. Sargent's "The Bean Pot" and Helen Kelso's "Houses." The etching prize went to Bennett Buck for a group of four dry points. Ruth H. Randall won the ceramic prize with a fruit bowl.

New York Criticism

[Continued from preceding page]

Brueghel," said Henry McBride in the *Sun*, "because she feels that a great deal of incident—can be and ought to be included in one picture. She was one of the earliest to revel in such landscapes as can be had adjacent to big American cities, and having a sense of humor, she put asphalted roadways into pictures before the stricter set of connoisseurs got around to such a notion, and I think, too, she has the credit of introducing the filling-station to art—if it be a credit."

In his report in the *Post*, Jerome Klein felt that her work was "not only dry, but pretty thin in quality of painting . . . Miss Luce is not quite the perfect primitive, not the complete naturalist. She is somewhere in between." One used to feel a definite contact in Miss Luce with the spirit of Brueghel and the old Dutchmen, according to Carlyle Burrows in the *Herald Tribune*, "but this hardy resemblance has now thinned out in her work, leaving her New England scenes more essentially native than before." Emily Genauer of the *World-Telegram* describes her canvases as "reportorial accounts of beaches, bathers, fields and hills, rigidly composed, not too well drawn, and occasionally cheaply melodramatic."

A Soyer Emerges from Soyers

Isaac, the youngest member of the talented Soyer trio, held his first one-man exhibition at the Midtown Galleries. It required this event, according to Carlyle Burrows of the *Herald Tribune*, to "establish definitely the 'family resemblance' which he has been suspected of harboring in his work. Like the other Soyers, he has a pronounced interest in life, and like them a true painter's instinct for form and color, which he fuses with skill in a real though somewhat illustrative style." Howard Devree of the *Times* also felt that Isaac's painting was "not yet completely dis-

severed from that of Raphael and Moses, but he proves himself an interesting painter with a feeling for harmonies in color and for well-balanced composition. He puts romance into humble subjects—two bootblacks talking while a sandwich is consumed, a child reciting near the teacher's desk, a waitress serving a gruff customer."

Emily Genauer of the *World Telegram* saw an interesting future for this 30-year-old painter. "There was danger only a comparable short time ago that the Soyer brothers were cut from a single pattern, that their techniques, points of view and even palettes were too similar for any among them to emerge as an important individual. Raphael continues in the vein in which he worked originally, enriching it constantly. Moses seems to have turned his hand to mural work in a gayer, lighter mood. And Isaac, this new exhibition reveals, is tapping new color wells foreign to the work of either of the other two."

Abstractions Beguile the Critics

Charles Biederman, young American painter, is exhibiting for the first time his brightly colored abstract compositions of thumb tacks and string at the Pierre Matisse Gallery until March 21. Henry McBride of the *Sun* heralds him as a new and strong force among those painters now agitating for abstract art in America. "He has an assured approach to painting and generalship enough to bring each composition through to completion," said Mr. McBride. "There are certain obvious influences upon his work and it is evident that he has looked closely at the productions of Miro, Picasso, Masson and the others, yet here and there on the walls are canvases that have a flash of something new coming to pass. He has vigor and courage and his future work will be looked for with interest."

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Venice, Industrially Gone, But Living in Art



"Venus and Vulcan," by Tintoretto. Lent by the Trustee of the John G. Johnson Collection.

Venice was the play city of 18th century Europe. Monnier in his "Venice in the Eighteenth Century" gives this description: "There were seven theatres, two hundred cafes always open, and an infinite number of *casini* which lit up at two o'clock in the morning and were frequented by lords and ladies of the highest nobility mingled with a crowd of nobodies. Carved panels, white mouldings, gilt foliage, silver candlesticks, card tables, fine marble, lace, flowers—such was the framework of this fairy world. . . . And the loose garb of Laughter levels all her sons."

Politically and commercially Venice in the 18th century was merely a shell of the great maritime empire that had dominated the Mediterranean and the Oriental trade of Europe during the Middle Ages. Her power and wealth had steadily declined after her defeat by the League of Cambrai in 1508. One by one her rich maritime provinces passed to others. Trade passed to the Atlantic—to England and to Holland. Practically all that remained was the glorious city itself,

and to its decadence came a continuous stream of foreigners eager to share in the carefree life. This is the age and setting from whence Meyric R. Rogers, director of the City Art Museum of St. Louis, has drawn a most interesting exhibition of loan paintings, in view until March 30.

No such exhibition covering this field has been held in America in recent years. Carefully selected from leading museums, collectors and art dealers, it contains representative works by the following 18th century Venetian painters: Bernardo Bellotto, Canaletto, Rosalba Carriera, Francesco Guardi, Giovanni Antonio Guardi, Alessandro Longhi, Pietro Longhi, Alessandro Magnasco, Michele Marieschi, Giovanni Battista Piazzetta, Giovanni Battista Pittoni, Marco Ricci, Sebastiano Ricci, Giovanni Battista Tiepolo, Giovanni Domenico Tiepolo, Carpari Traversi and Francesco Zuccarelli.

Mr. Rogers, writing the foreword for a catalogue that should prove of permanent interest and record, etches vividly the picture of 18th century Venice and draws the follow-

Jolly Death

Death clatters, with bony hands and thoughtful skulls, through Natalie Hays Hammond's exhibition of recent work at the Marie Sterner Galleries, New York, through March 21. With her usual neatness of execution and an abstruse selection of subject matter, Miss Hammond deals this year with skeletons as interpreted from the musical instructions of Ernst Pauer.

These bony figures are relieved somewhat with romantic touches, such as the two Grecian skulls decorated with leaves and sea shells before a Grecian urn, and the serious skull pouring over a romantic story of centuries past. Death balances the scales and death sits among smoldering cigarettes and rosaries, or death deals cards with a poison highball at his elbow and a sputtering candle reflecting its light on the cigarette dangling from the skeleton's almost perfect set of teeth.

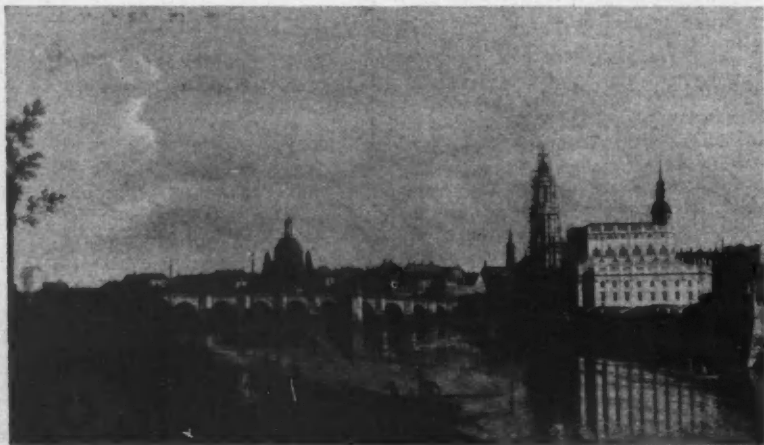
A variety of personalities and mixed set of expressions are found in Miss Hammond's skeletons. A kindly faced skull looks tenderly down at a toy soldier grasped in his bony hand, and a jolly bishop in a bright red hat is going over his credo with one earthly and red gloved hand raised in doubt as to the truth in his credo.

The artist is more romantic than morbid. She reveals a nostalgia harking back for generations, as may be noted in the composition of the forgotten and yellowed love-letter with a spray of dried flowers, which a lonely skeleton is re-reading.

ing conclusion on the effect of environment upon artists: "Under such auspices the art of painting could take no profound way, no matter what talents were employed. The artist could do no other than celebrate the life around him, the daily current of gay intrigue, the pageantry of the innumerable festas, the picturesqueness of the city itself bathed in its soft yet brilliant atmosphere, and the sparkle and variety of its water-borne activity. Charm rather than power is, therefore, the essence of their art. The refinement of taste and the virtuosity of technique acquired during the long progress of Venetian painting were devoted apparently without reservation to the pleasures of the eye. Only here and there an ironic twist to the prevailing smile shows that the artist's intelligence was not wholly deceived by the brilliance of the play.

Rootless as Venetian society of this epoch seems to have been—apparently without the sound vitality necessary to the attainment of outstanding quality in the arts,—it must be remembered that all the vigor necessary could come from the enthusiasm of the moment working upon the great tradition of 500 years of cultural accomplishment. As a matter of fact, the great period of Venetian art, the glorious 16th century, came at a time when the vigor of the Republic and the enterprise of her citizens were well on the wane. Pride in the achievements of her artists had become, however, an inherent part of the Venetian spirit and even the rank hedonism of the last days of her independence had to find at least part of its expression in accord with this tradition."

With the death of Tiepolo's brother-in-law, Francesco Guardi, in 1793, concludes Mr. Rogers, the last great period of Venetian painting came to an end. A few years later the Republic, which had nurtured the genius of Titian, passed into history. But the seed of a great artistic tradition had already been planted abroad, ready for later fruition.



"View of Dresden," by Bernardo Bellotto. Lent by Arnold Seligmann, Rey & Co., New York.

"The Ten" Lauded

This year's exhibition of "The Ten" at the Art Club, Philadelphia, until March 23, is termed "one of the group's most likeable shows." While the personnel of the group changes from year to year (there are eight in this showing) C. H. Bonte of the Philadelphia *Inquirer* states that "the passage of time has made hundreds of gallery devotees familiar with the general enthusiasms, choices of subject and manners of procedure on the part of these painters."

To Mr. Bonte the works of S. Gertrude Schell and Lucile Howard "stand forth with effective importance." Miss Schell offers some "wonderfully impressive glimpses" of the country about the Gaspé peninsula, and in her studies nearer home captures some of nature's "stagnant" moods. Irish scenes by Miss Howard reflect her "intense affection for that land." She gives artistic consideration to the moods and architectural aspects of Erin. Dorothy Grafty, art critic of the Philadelphia *Record*, gave ample praise to Miss Schell's compositions in which "one feels the inexorable forces of nature and the pygmy stature of men," and of Miss Howard's "poetic landscapes."

"Mary R. F. Colton's Southwest revels in the triumph of nature over man," Miss Grafty continues, "contributing several delicately conceived studies." Portraits by Sue Mac Gill and Isabel Branson Cartwright, landscapes by Constance Cochran and Nancy Maybin Ferguson and decorative paintings by M. Elizabeth Price receive commendation from both critics.

Jonas Lie Against Rentals

Jonas Lie, president of the National Academy of Design, does not endorse the attitude of the American Society of Painters, Sculptors and Gravers in boycotting the Carnegie International, according to the New York *Times*. Mr. Lie says that although he was the founder of the organization now called the American Society of Painters, Sculptors and Gravers, he resigned last Fall in protest against the decision of the society to charge museums a rental fee for exhibiting their members' work.

"The rental fee, of course, will not affect the annual exhibition of the National Academy," Mr. Lie said, "because in charging rent for showing their pictures the members of the society have exempted clubs and societies of artists primarily social or cultural in purpose."

"There are certain exhibitions for which artists are entirely justified in asking rent for their pictures, such as traveling shows that make no sales and send back pictures damaged. However, many older artists helped educate the public by lending pictures for exhibition in small towns unproductive of sales and I feel that now the younger men should help with this work. Certainly I see no justification in charging rental fees at museum exhibitions where prizes are offered and efforts are made to sell pictures for the artists."

In its next issue THE ART DIGEST will print an article in defense of the rental policy written by Andrew Dasburg.

And All of Them Slaves

According to a report of the Reichskammer der Bildenden Künste, Berlin's Chamber of Fine Art (Nazi)—to which everybody connected with art must belong—there are now in Germany approximately: 13,700 architects; 13,000 painters; 3,500 sculptors; 1,550 dealers in art and antiquities; and 550 dealers in prints and art publishers.

Bellows, Whistler, Feature Art Auction



"Kentucky Feud," by George Bellows.

American and European paintings of the 18th and 19th centuries, including works of the Barbizon School and French and British portraits, will be sold at the American Art Association-Anderson Galleries the evening of March 19. The sale comprises property of the estate of the late Rodman Wanamaker, paintings from the collection of the late William H. Metcalf and property of Mrs. Richard T. Wilson. Whistler, Bellows, Daubigny, Henner, Corot, Bouguereau, Romney and Gainsborough are among the 78 artists represented.

Outstanding among the American canvases is a full-length portrait by Whistler of his wife and himself, painted in Paris in 1889 and inscribed and presented to his friend, William Merritt Chase, in whose collection it remained until that artist's death. Other American paintings include Frederic Remington's "The 9th Infantry Entering Peiking, Aug. 5, 1900," a strategic episode of the Boxer Rebellion; "March Winds," a charming figure study done in 1898 by Bryson Burroughs, for many years curator of paintings at the Metropolitan Museum; and "Kentucky Feud," a dramatic woodland scene by George Bellows.

Also offered will be landscapes by Thomas Moran, Homer D. Martin, John Francis Murphy and Childe Hassam, the last two each represented by seven works.

Two full-length nudes by Bouguereau, "The Lost Pleiad" and "The Wave," the latter posed by the famous model, Antoinette Cataldi, are prominent among the pictures of the French school. In this group are also two portraits, "Head of a Girl" and "Girl in Blue," by Henner; and an interpretation by Corot of Virgil and Dante in a scene from the "Inferno."

The British school is represented mainly by portraits, among them Gainsborough's "Portrait of a Little Girl," said to be the artist's daughter.

Early Prints of American Cities

The Arthur H. Harlow Galleries, New York, have arranged an exhibition of early views of New York and other American cities for the month of March. Through these prints one may trace the rapid changes over the course of 100 years, changes which proclaim both the progressiveness of early Americans and the diligence of the artists.

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"Noon," by Doris Lee.

In the last few years the singularly original and refreshing quality of Doris Lee's paintings has attracted wide attention through her participation in leading national shows. Her first single exhibition will open at the Walker Galleries, New York, on March 24, to remain until April 13. Last fall Miss Lee's widely publicized "Thanksgiving" was awarded first prize and the Logan Gold Medal at the Art Institute of Chicago, causing much discussion and evoking the displeasure of Mrs. Frank Logan, donor of the prize, who threatened to withdraw her support. Other honors have since come Miss Lee's way. Young as she is, this painter steadily gains security among the most significant creative artists of today.

Like others whose subject matter is "Americana," Miss Lee attains a certain posed and antique quality that might be found in early American color prints. Remembering her childhood days on an Illinois farm, she turns to rustic subjects—old farm houses, haystacks, orchards and family gatherings. It is as though she were reliving the days spent on the wide cool lawns, in the old-fashioned parlor with its quaint prints, and around the

barnyard and fields in harvest time. She links together, as does John Steuart Curry, an affinity between animals and nature—a particular feeling of something happening or about to happen, restless animals and an approaching storm.

Her art is mostly characterized by refreshing honesty, a peculiar and personal reaction towards everyday scenes, a zestful sense of humor and a pleasing color sense. Miss Lee paints now in Woodstock, N. Y., where she lives. She has been commissioned by the Federal Government to paint a mural for the new postoffice building in Washington. The magazine *Fortune* once described Miss Lee's paintings: "All but unanimously bucolic and most of them run strong on pleasant, naturalistic good humour, semi-caricature, bustling Dickensian vitality. She can never quite manage to paint a plain landscape—always feels the need to populate it and to paint her people in action. . . . She particularly dislikes the idea that the last word about her painting is 'optimism.' 'What I feel,' she says, naively but excellently explaining her work, 'is a sort of violence.'"

A Great Japanese Exhibition

The greatest treasures of Japan's art belonging to American museums will be displayed at the exhibition of Japanese art opening at the Mills College Art Gallery March 26, according to Dr. Alfred Salmony, executive secretary of the Friends of Far Eastern Art. The show will continue through May 3. Through the medium of well-chosen pieces, the development of Japanese art through the centuries will be shown.

Among the American institutions leading to the exhibit are: the Metropolitan Museum, the Fogg Art Museum, the Art Institute of Chicago, the William Rockhill Nelson Gallery, the Detroit Art Institute, the Portland Art Association, the Seattle Art Museum, the De Young Memorial Museum and the Honolulu Academy of Arts. It is the second undertaking of the Friends of Far Eastern Art, and the exhibition is believed to be the most comprehensive of its sort ever planned in this country. The display of Chinese art held in the Mills College Gallery in 1934 aroused interest throughout the country as "an achievement of genuine artistic importance."

Dr. Salmony, who is installing the Japanese show, was formerly director of the East Asiatic Museum in Cologne, and is now visiting lecturer in Oriental art at Mills College.

Abstractionists Go 'Round and 'Round

During March New York is being subjected to the severest attack of abstract art it has ever experienced. In addition to and paralleling the show of abstractionists at the Museum of Art, Raymond & Raymond are exhibiting in their new galleries, 40 East 52nd Street, the largest collection of facsimile reproductions of abstract paintings ever brought together. The extent to which abstract paintings has been published in facsimile form will come as a surprise even to those who have closely followed this trend of modern art.

All three levels of the galleries are given over to the show. Among the artists represented are: Bauer, Braque, Chirico, Fresnaye, Gleizes, Gris, Herbin, Hugo, Kandinsky, Klee, Laurens, Leger, Lhote, Lurcat Marcousis, Masson, Miro, Picasso, Severini and Valmier.

They Clinch!

The controversy brewing for several months among architects as to whether New York's 1939 World's Fair shall be dominated by the traditionalist or the modernist school of architecture—whether the classic Greek column or the simplified beauty of functionalism shall provide the keynote—had a preliminary airing at a luncheon meeting of the Municipal Art Society at the Ritz-Carlton. The meeting was called so that the society might offer its advice to the directors of the fair on ways to make the exposition "more beautiful, more convenient and more inspiring than any of its predecessors." The opening volleys portend a bitter conflict of artistic opinions.

Michael M. Hare, secretary of the Municipal Art Society voicing the plea of the modernists for contemporary architecture, surveyed the record of past fairs and warned against the spending of \$45,000,000 (estimated cost of the exposition) in an effort "to dodge life." He was particularly critical of the cry "to make the fair beautiful."

"Do we think," he was quoted in the New York Times, "that beauty is a nice abstract sugar plum that can be picked out of the air and swallowed in one gulp? Nobody in this city or anywhere else can buy a can of beauty at the corner grocery and then season to taste. Nobody can juggle the rules of proportion, ancient or modern, and turn out any kind of fair but a dilettante's dream."

"We must go behind all the superficial aspects of beauty bandied about the drawing rooms and admit that all great architecture has its source and takes its form from the needs of the people. We must admit that it is impossible to divorce beauty from life. If this World's Fair is to be anything but just another big ballyhoo with a lot of canned art, classic or modernistic, and blatant advertising dished out to an unsuspecting public, we must go back to the beginning and ask ourselves, 'Why have a fair?'"

Mr. Hare attacked the Columbian Exposition of 1893, often cited as a success from the standpoint of "unity and classic simplicity," as "a turning away from life, which spotted the country with pseudo-classical buildings" and left its visitors with delusions about a coming Golden Age—and tired feet. "It was," said Mr. Hare, "an attractive dodging of the issue that left the visitors with pleasant delusions—visitors who then went back to their homes thinking they could recreate the Golden Age, and in their efforts to close their eyes to the pattern of contemporary life they spotted the country with pseudo-classic buildings, with the resulting maladjustment that comes from living in the present under the false pretense that it is the past."

More recent fairs, Mr. Hare contends, were confused jumbles of buildings, "old fairs in modern dress." Visitors to one of these "hopelessly false heavens" found themselves wandering from exhibit to exhibit and finally forgetting everything in the paramount desire to take off their shoes.

Royal Cortissoz, art critic of the New York Herald Tribune, spoke for the traditionalists

Philadelphia Buys "Lathrop" by Garber



"William Lathrop," by Daniel Garber.

New Hope's Daniel Garber painted a portrait of his colleague and neighbor, William Lathrop, and it is among the six Temple Purchases made by the Pennsylvania Academy of the Fine Arts from its 131st annual exhibition. Other additions to the Temple Collection are "Young Lobsterman," sculptured head by Walker Hancock; "Memory," a tiny head by C. P. Jernewein; "West River, Vermont" by A. T. Hibbard; "C. C. C. Camp" by Chauncey Ryder; and "Magnolias" by Ethelyn C. Stewart. Through the Temple Trust Fund, created by the late Joseph E. Temple, the academy has built up from purchases from its annual exhibitions since 1884 an outstanding

collection of contemporary American art. Purchases are made by the directors.

In all, 18 works were bought by the academy from its 131st annual. Purchases through the Lambert Fund are: "Unloading Herring" by Helen M. Berry, "Landscape—Nantucket" by Elizabeth K. Coyne, "Amusement Park" by Angelo Pinto, "Straw Flowers" by June Groff, "Lark in Latimer Street" by Margaretta Hinchman, "Still Life" by Vernon Newswanger, "Lilies" by Grace Gemberling, "Still Life" by Emlen P. Etting, "Pears" by William Temple, "Bill" by Clyde Singer, "Petunias" by Laura Ladd, and "Valley Green Road" by Esther R. Kee.

and rallied to the defense of the 1893 exposition. Introducing himself as an "ivied ruin" who had actually attended the Columbian Exposition; Mr. Cortissoz had high praise for that great blossoming of classical architecture, "its grand white buildings shining in the moonlight, and the revival he said it occasioned in American taste. The Century of Progress Exposition, in contrast, he described as "the most deplorable thing ever done in fairs,—raucous, noisy and ugly."

While Mr. Cortissoz conceded that the 1893 fair "might have provided the inspiration for the construction of pseudo-classical postoffices

here and there," the important thing it did was "to refine and purify the taste of that generation." The people who visited Chicago in 1893, he said, "came away, caring for better pictures, better furniture, better architecture than ever before."

George McAneny, president of the fair corporation, which will have to decide the controversy when it picks the governing board of architects, spoke but did not commit himself. He did refer, however, to the Columbian Exposition as "an expression of our art and architecture that I presume has not been surpassed since."

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Among The Print Makers, Old and Modern

New London Sees Drawings That Reveal Artists' First Thought



"Horse and Rider." Drawing by Leonardo da Vinci.

What a "first night" is to a dramatic production, a drawing is to a perfected work of art. Something of the dewy atmosphere of the artist's inspiration clings to the first transcription of his idea. Thus, the fascination of a theatrical premier is multiplied in an exhibition of 200 drawings ranging from the work of 14th century masters to our own time assembled at the Lyman Allyn Museum, New London, Conn. On view, through April 15, these drawings come from notable museums and private collections and prominent art dealers.

"Drawing," Winslow Ames writes in the introduction to the catalogue, "is the artist's way of taking notes and often his way of finding out his own intention. Painting is the longer process and slower: a painting may be worked upon for weeks or months or years; it may in part be repainted; it may be largely from the hands of pupils or assistants,

—but a drawing is struck while the iron is hot."

The roster of names in the catalogue is a galaxy of the great draughtsman of five centuries. Mr. Ames classifies the sketches as to the artists' intentions. From such widely separated men as Titian, Primaticcio, the Carracci, Rembrandt, Watteau and Renoir are tentative studies which presage more fully developed compositions. "Of careful and spirited detail studies there are also admirable examples: the Leonardo, the Tiepolo, the Manet and the Eakins, whose thoroughness could be a lesson to undisciplined ranters about 'self expression.'"

Differentiated from the welter of academic nudes are masterly works by Carpaccio, Dürer, Michelangelo, Andrea del Sarto, Tintoretto, Zuccaro and Prud'hon. Other projected studies represent the school of Giotto, Cranach, Raphael, and a "highly informative"

head which has been attributed to Signorelli.

Drawings important in their own right include early chiaroscuro studies, a Swabian Annunciation, a Baldung and a Ferrarese. "The busy bottegas of the high Renaissance and the Baroque period did not follow the practice very much; the few 16th century examples include the aristocratic Clouet and Leoni, the romantic van der Lisse, and the not-so-romantic van Ostade. We must wait for the 18th century to produce these fully pictorial works in quantity. Huet, Boucher, Fragonard, Tiepolo, Richardson, Towne, Saint-Aubin, give us much the air of that century. In the next we are told as much or more by Ingres, Gavarni, Guys and Daumier, whose drawings . . . like Rembrandt's are a separate field in the activity of a genius.

"Designs for prints also have as a rule full pictorial value," Mr. Ames continues. "Witness the imposing Dürercean, the Callot, the Hogarth, the Goyas, the Delacroix, the Flaxman, the Meryon and the Bone. Into this category fall also the Pyle, the Beardsley, the Bell, the Nast, the Breu, the Meissonier and the Boffrand." Landscapes, "set a little apart by their own special charm," are present in tremendous variety. Mr. Ames contrasts the Breughel with the Claudes, the Furnerius with the Guercino, the Tiepolo with the Corot. Twentieth century examples, chosen "entirely by caprice" continue the tradition and its qualification by changing viewpoints.

Other masters included at the Lyman Allyn exhibition are Filippino Lippi, Van der Goes, Perugino, Fra Bartolomeo, Correggio, Bronzino, Veronese, Holbein, Poussin, Ribera, Reni, Rosa, Castiglione, van Dyck, Goltzius, Van Hoogstraten, Cuyp, van de Velde, Lancret, Greuze, Hubert-Robert, Canaletto, Guardi, Piranesi, Gainsborough, Romney, Rowlandson, Girtin, Copley, Trumbull, David, Gericault, Barye, Gavarni, Guys, Millet, De Chavannes, Manet, Degas, Fantin-Latour, Rodin, Cézanne, Seurat, Toulouse-Lautrec, Wilkie and Blake.

New Orleans Prize Winners

At the 35th exhibition of the Art Association of New Orleans the following prizes were awarded: the Art Association \$50 prize for the best oil, to Nell Pomeroy O'Brien's "Portrait Study;" Ellsworth Woodward prize for the best water color, to John Ankeney's "Never-Summer Range, Colorado;" the Mrs. Edgar B. Stern prize for the best etching, to William Woodward's "Cabildo, New Orleans;" the Mrs. Edgar B. Stern prize for the best crafts exhibit, to Alma H. Simmons for her Alkaline Blue bowl; the Art Association prize for the best drawing, to Fred F. McCaleb.

BUYERS' GUIDE TO ARTISTS' MATERIALS

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Among the Print Makers, Old and Modern

Living Chinese

Old Chinese stone prints (showing the stages of silk raising) together with present-day colored wood block prints of household gods, are on exhibition at the New School of Social Research, New York, as a loan from William D. Allen, former lecturer at Peking National University. Mr. Allen discovered the stone prints while gathering material for his journal, "China in Brief," the first magazine in the English language to bring out consecutive news of living Chinese writers and artists.

In these rare prints made from stone "negatives," 18th century agricultural scenes break away from the conventional Chinese "export styles," showing in a realistic manner how, for example, mulberry leaves are picked to feed the silk worms. In certain ways they resemble the work of Italian painters antedating the Raphaelite period. The prints are from an album widely circulated in China during the 18th century, each being accompanied by a poem glorifying work, intended to be sung by men and women in the fields. The practice was begun in the 12th century and was popular until the 13th century. It was revised in the 17th by Emperor Chien Lung, the Louis XIV of Chinese history, who wrote many poems for the albums.

A Flirtation

Business again enlists the artist's aid. Officials of the Packard Motor Company visited the 57th annual exhibition of the National Association of Woman Painters and Sculptors and selected 25 works for special exhibition at their main salesroom, 61st St. and Broadway, New York, March 16-21, during a nationwide "Woman's Week Motor Sales" campaign.

Painters whose work will be shown are: Elizabeth J. Babcock, Mary E. Hutchinson, Margaret Cooper, Caroline Durieux, Marion Gray Traver, Minetta Good, Doretha Mierich, Daisy Hughes, Lucile Howard, Margaret Huntington, Cecil Golding, Tony Nell, Dorothy N. Feigin, Edna L. Bernstein, Jessie Arms Botke, Doretha Chace, Florence M. Smithburn, Betty W. Parish and Cecil Clark Davis; with sculpture by Malvina Hoffman, Harriet Frishmuth, Edith Parsons, Janet Scudder, Brenda Putnam and Jessie A. Stagg.

Chamberlain, Now of Boston

Etchings by Samuel Chamberlain, American artist who has returned to Boston after several years' residence in France, are being shown this month at Goodspeed's Bookshop. The 27 proofs on view are chiefly in drypoint, illustrating Chamberlain's penchant for Continental scenes or aspects of the New England region.

Chamberlain contrasts minute detail with broad masses in his architectural subjects, finding rich material in Gothic cathedrals and ancient villages.

COLOR REPRODUCTIONS
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A Print Conceived With "Creative Emotion"

A single print, according to Dorothy Grafty of the *Philadelphia Record*, stands head and shoulders above its fellows in the Philadelphia Print Club's tenth annual exhibition of American block prints. It is Paul Landacre's "Lot Cleaning, Los Angeles." "What is more remarkable," continues Miss Grafty, "It was awarded the Mildred Boericke prize for the best work in the show. Why is this print so noteworthy? Because it was conceived with creative emotion, and because that emotion has been sustained by fine craftsmanship. Such a combination is rare."

Landacre, a young Westerner, has been accorded eleven awards during the past five years, and for two consecutive years has been included in "Fine Prints of the year."

Honorable mentions in the Print Club annual were bestowed on J. J. Lankes for "Cayuga Farm House," a simple but expressive rustic scene, and on Laura Sackett for her color print, "Grand Entrance," a whimsical circus episode. Artists from 21 states entered 220 prints in the show, of which 111 by 79 artists were accepted. "In point of interest in this salon," writes Miss Grafty, "print makers of the West beat print makers of the East. Philadelphians make a relatively poor showing."

"One of the most ingenious of the prints is 'Civilization, A. D. 1935,' by Leo J. Meissner. Many little pictures, in tabloid picture-page layout, tell the story."

"Interest in pure line crops out in several prints. Outstanding is the ultra-simple 'Harvest,' by Victor von Pribosic, executed with few lines. A farmer is cutting his way along a wheat field. To right and left the grain has fallen, while beyond it stands."

"Equally simple, a performance in fragility and highlights, is 'Glass—a Study,' by Asa Cheffetz."

"Dance rhythms, black figure against white, white figure against black, are creatively treated in 'Le Spectre de la Rose,' by G. Green. White outlines and highlights on black bring interesting sense of texture to James Stockdale's 'An Optimist at Work,' study of men fishing with nets in the moonlight."

"Noteworthy among the black and whites are 'Loading' and 'In the Paddock,' by Eloise H. Wilson; 'A Performance' and 'City Cry,' by Isaac Friedlander; landscapes of gold-min-



"Lot Cleaning, Los Angeles." Block Print by Paul Landacre.

ing towns by Gerhard H. Bakker and the diminutive 'Baby Mouse,' by Mabel M. Farmer.

"Color prints are numerous, and offer some of the highlights of the exhibition. Of these one of the best is 'Weighing the Geese,' a Czechoslovak peasant study by Charles Twizak. For intense color, well controlled, Katherine H. Macdonald's flower compositions are worth attention, while, for vivid coloring, 'Night Blooming Cereus,' by Eleanor Beatrice Acker, is especially effective. Decoratively speaking, the most striking of the color designs are H. I. Bacharach's Indian dances, 'Eagle Dance' and 'Deer Dance.'"

An Etching Auction

The Plaza Art Galleries, New York, will sell at auction a collection of etchings and drypoints from the estate of the late Andrew B. Wallace and two other estates on Thursday evening, March 26, after an exhibition beginning March 23. The catalogue embraces the work of most of the master etchers.

Bone is represented by "Demolishing St. James' Hall," Pennell by "Early Stock Exchange," and Cameron by a number of his finest impressions, including "Still Waters," "Afterglow on the Findhorn," "Mosque Doorway," and "St. Merri."

Among the Whistlers and McBeys are many plates. Haden's impressions include "Mytton Hall," the Hassams, "Dutch Door" and "The Steps." Zorn is represented by a number of his richest impressions, such as "Betty Nansen," "Miss Rassnussen," "Portrait of Zorn and His Wife," "The Cabin" and "The Letter."

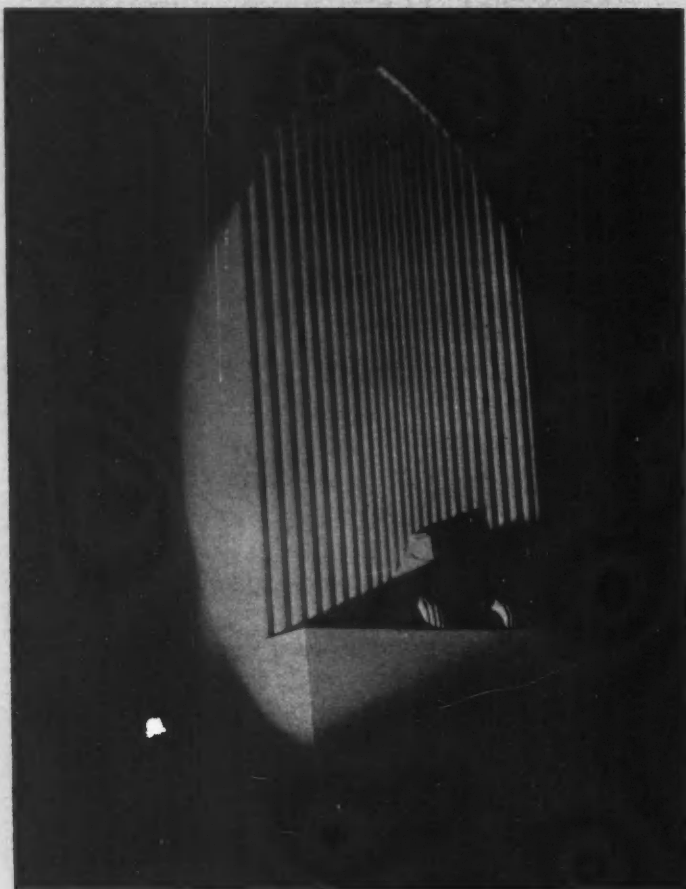
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Fusing Art and Music, de Vall's Function



"The Organist," by Guy B. de Vall. Model for an Outdoor Organ.

Guy B. de Vall is an artist who seeks to combine utilitarian value with aesthetic beauty, to combine sculpture with architecture, to the end that his efforts may supply more than just a decorative pleasure. One day last December de Vall entered St. Patrick's Cathedral in New York, and from the playing of Pietro Yon at the organ was inspired to create the above reproduced monument, "The Organist," dedicated to Bach. The artist's model is being exhibited at the Lilienfeld Galleries, New York.

De Vall visualizes it in a park, surrounded by a row of stately trees. His creation there would have not only purely aesthetic beauty, but also a real function in making possible the hearing of organ music in the open air. The monument would contain an organ, and music would come from spaces between the pipes. Water would pour into the pool at the far end, causing the ripples thus formed to cast their rising reflections upon the pipes. His work as contemplated is 56 feet high, 109 feet long and 35 feet wide. Two 18-foot symbolic figures at the back of the monument would represent Selfishness overcome by Generosity. The magazine *Diapason* forecasts the

"day when there shall be organ recitals in the open air for people of the metropolis."

The life of de Vall, Canadian by birth, has been as unusual as his work. He is a kinsman of Degas; a descendant of Alexander Monge, founder of the Polytechnic of Mathematics in Paris; and a grandson of a governor of Florence. His mother was teacher of embroidery to the present Queen of Italy, his father a naval architect. At 15 de Vall ran away to sea. At 18 he was a colonist in North Africa, and head of 200 Bedouins. At 20 he was a lumberjack in Canada. A promising career as a prize fighter was ruined by a broken knuckle. He obtained his artistic training at the Art Students League and at the National Academy of Design. He has exhibited at the New Burlington Galleries in London and the Lilienfeld Galleries in New York. Though a globe-trotter of the Jack London type, de Vall has always been true to the clay as Jack was to the pen.

"Painters' Farm Group" Exhibits

D. Roy Miller, formerly in charge of the Pennsylvania Academy of the Fine Arts Country School at Chester Springs, has just closed an exhibition of work by the Painters' Farm Group at the Studio Galleries, Philadelphia. Among the exhibitors were Nura, Dorothy McEntee, Mrs. D. Roy Miller and Frederick Nunn. Painters' Farm is Mr. Miller's school at Chester Springs, Pa. Landscape, portrait and still life painting are taught.

Where to Show

[Societies, museums and individuals are asked to co-operate in making this list and its data complete.]

Los Angeles, Cal.

TWELFTH ANNUAL EXHIBITION OF THE BOOK PLATE INTERNATIONAL at the Los Angeles Museum, May, 1936. Open to all. All media. Jury. Awards. Closing date, April 10. Address for information, Wilbur Bassett, 900 Van Nuys Building, Los Angeles, Cal.

Washington, D. C.

TENTH ANNUAL EXHIBITION OF THE NATIONAL LEAGUE OF AMERICAN PEN WOMEN at the Jelleff Gallery of Art, April 12-18. Open to members. All media. Jury. Awards. Address for information: Eve A. Fuller, 8311 Elbow Lane, St. Petersburg, Fla.

Chicago, Ill.

ANNUAL INTERNATIONAL EXHIBITION of the Chicago Society of Etchers at Roullier Galleries, Chicago, April. Open to members. Media: Etching, drypoint, engraving, aquatint, mezzotint. No fees. Awards. Address for information: Bertha E. Jacques, Secretary, 4316 Greenwood Ave., Chicago, Ill.

18th EXHIBITION OF THE SWEDISH AMERICAN ART ASSOCIATION at the Picture Galleries of Marshall Field and Co., April 27-May 9. Open to Swedish-American artists. All media. Fee: \$1.00 membership. Jury. Last date for cards, April 14. Exhibits received, April 16-17. Address for information: Frederick Remahl, Sec., 3042 Sheffield Ave., Chicago, Ill.

New York, N. Y.

80th ANNUAL EXHIBITION OF THE SOCIETY OF INDEPENDENT ARTISTS, at the Grand Central Palace, April 24-May 17. Open to all. Media: Painting, sculpture. No jury. Fee: \$5 membership. No awards. Closing date for cards, April 3; exhibits received April 20-21. Address for information: Mrs. M. F. Pach, 148 W. 72nd St., New York, N. Y.

ANNUAL EXHIBITION OF THE NEW YORK WATER COLOR CLUB, at the American Fine Arts Building, April 16-31. Open to all. Fee: \$1.00 for non-members. Media: Water color, pastel. Jury. Closing date for entries, April 9. Address for information: Harry de Maine, Exhibition Secretary, New York Water Color Club, 215 West 57th St., New York, N. Y.

14th ANNUAL EXHIBITION OF THE BRONX ARTISTS' GUILD, March 30-April 10, at the New York Botanical Garden Museum, Bronx Park. Open to artists of Bronx and other boroughs. All media. Fees: 30c per square foot for non-members. Jury. Exhibits received March 28. Address for information: Charlotte Livingston, Sec., 2870 Heath Ave., Kingsbridge, New York City.

Cincinnati, O.

43rd ANNUAL EXHIBITION OF AMERICAN ART of the Cincinnati Museum Association at the Cincinnati Art Museum, April 15 to May 10. Open to all. Media: Oil, water color, sculpture. No fee. Jury. Closing date for cards, March 9; for entries, March 30. Address for information, Walter H. Siple, Director, Cincinnati Art Museum, Cincinnati, O.

Philadelphia, Pa.

15th ANNUAL EXHIBITION OF AMERICAN ETCHING at the Print Club, May 4-June 30. Open to all. Medium, etching. Jury. Fee 50c for two prints. Awards: Charles M. Lea prize of \$100 for best print. Closing date, April 24. Address for information: The Print Club, 1614 Latimer St., Philadelphia, Pa.

Milwaukee, Wis.

ANNUAL EXHIBITION OF WISCONSIN PAINTERS AND SCULPTORS at the Art Institute, April. Open to Wisconsin artists. All media. Jury. Awards. Address for information: Milwaukee Art Institute, Milwaukee, Wis.

South Bend, Ind.

THIRD ANNUAL EXHIBITION OF THE MIDLAND ACADEMY OF ART, May 17-31. Open to Northern Indiana and Southern Michigan artists. Media: Painting, sculpture, prints. Fee for members, \$.50; for non-members, \$1.00. Jury. Awards. Closing date for entries, May 11. Address for information, Midland Academy of Arts, 113 N. Main St., South Bend, Ind.

Etchings at Auction, \$8,532

A total of \$8,532 was realized at the Osborne sale of etchings and drypoints at the Plaza Art Galleries on March 5. Among the highest prices: Muirhead Bone's "The Trevi Fountain, Rome," \$350 from Kennedy & Co.; Haden's "Sunset in Ireland," \$270 from Knoedler & Co.; James McBey's "Mirage," \$260 from R. Carruthers; Zorn's "The Toast," \$975 from Charles Sessler; Zorn's "Mona," \$260 from T. F. Malone.

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Thanks, All of You!

The Associate Editor of THE ART DIGEST (Peyton Boswell, Jr.) attended the sessions of the recent American Artists Congress, and in the last issue gave editorially his own personal impressions of what he saw and heard. Some readers say he was right; others say he was wrong, among them Stuart Davis, secretary of the Congress. Following its traditional policy of fairness to all sides, THE ART DIGEST gives Mr. Davis full space:

The Executive Committee of the American Artists' Congress feels that a great injustice was done the Congress in your editorial in the 1st March issue of THE ART DIGEST. Your statement as to the sponsorship of the Congress, your refusal to grant its success, and your various generalizations regarding the inadvisability and impossibility of organization among artists, leave the reader in serious doubt as to whose interests are served by such ill-considered comments. After all, your magazine has a large circulation, for an American art periodical, and we feel that your readers have the right to a report which will give a true picture of the purpose and achievement of the Artists' Congress, which event many have characterized as the most important occurrence in American art since the Armory Show of 1913.

The Artists' Congress was called to discuss the contemporary problems of the artists in their cultural, economic, social and aesthetic aspects. Since Fascism and War are the dominant forces in the world today which have destroyed art and culture in the sphere of their influence, and since various reactionary forces in the United States give daily evidence of their desire to create Fascist-like conditions in this country, it was reasonable that the Congress be called, as it was, under the general slogan, "Unite to Defend Culture against War and Fascism." The organization of the Congress took many months of hard, self-sacrificing work by a number of well known artists whose only reward was the knowledge that the Congress was the necessary first step in coming to grips with the problems that beset them as artists. Its unqualified success, which exceeded the best hopes of its initiators, was the proof that their work had been well planned.

At this point your statement that "The Congress was sponsored, primarily, by the Artists' Union" must be refuted, since it is untrue. The Congress was not sponsored by any organization. It was sponsored by the 400 artists who signed the Call to the Congress and whose names were printed in the program of the first session which was held at Town Hall on Feb. 14. Each of these 400 signed the Call as an individual and not as the representative of any organization. Even a casual perusal of this list of names, which includes a large proportion of the most prominent exhibiting artists in the country, gives ample evidence that the sponsorship of the Congress was as broad in its aesthetic interests and organizational affiliations as the program of the Congress itself.

Your sentence, "The same fault stood in the way of its (the Congress') success as is the case with so many artists cooperative efforts—lack of unified support," can, of course, mean only one thing to the reader, namely, that the Congress was a failure. We prefer to let the reader judge of the success of the Congress from the following facts:

Total membership at time of Congress, 401, representing 28 States. All but 41 of these attended the Congress, and those who remained

away did so for reasons of sickness or inability to get the cost of transportation from distant points. At the public meeting at Town Hall all seats, approximately 1,600, were sold, and the standing room capacity of 100 was sold. In addition, hundreds had to be turned away because of lack of space. It seems that our "lack of success" here was in not having hired a larger hall. In addition to the 100 members seated on the platform that night, there were 13 guest-delegates from Mexico, including Jose Clemente Orozco and David Alfaro Siqueiros, who traveled all the way from Mexico City, as representatives of the artists of Mexico, to participate in the Congress. Miss Julia Codesido, distinguished Peruvian artist, was also present as a speaker, representing the artists of Peru. Among the speakers were Rockwell Kent, Paul Manship, Aaron Douglas, prominent negro artist, George Biddle, president of the Society of Mural Painters, who got a unanimous vote of approval from all present for his resolution that all artists refuse to participate in the art exhibition to be held in connection with the Berlin Olympic Games. Lewis Mumford, distinguished writer and art critic, presided as chairman. Heywood Brown spoke of the need of organization among professionals and his words carried the weight of one who, as president of the Newspaper Guild, speaks from first hand experience.

At the private sessions held at the New School for Social Research on the two days following, the seating capacity of 550 was filled from morning until night by members, and guest-delegates of art schools, colleges, artists' societies, etc. They listened to a program which covered, as completely as possible within the time limitations, all aspects of the problems which confront the artist today. The papers read included such topics as "The Position of the Artist in Society;" "The Artist and His Audience;" "Tendencies in American Art;" "The Government in Art;" "Fascism, War and the Artist;" "The Economic Status of the Artist Today;" "Museums, Dealers and Critics;" "The History of Artists' Organizations;" "The Rental Policy" (as initiated by the Society of Painters, Sculptors and Gravers), etc. In addition there was a complete report by Orozco and Siqueiros of the experience of the artists of Mexico in the last 20 years. Discussion took place on the various papers read. If this does not indicate a successful Congress, Mr. Boswell, you are indeed a hard man to please.

However, that is not all that was accomplished at the Artists' Congress. On Saturday night, after the second day of the Congress, numerous commissions met to discuss in greater detail the problems of art instructors, of sculptors, of mural painters, of graphic artists, of the rental policy, of the artists unions, etc. And finally, on the last day, the membership voted to establish the permanent organization of the Artists' Congress, on a national scale, with an executive committee, which is representative of all the elements in the Congress, from the standpoint of craft and aesthetic interest as well as geographical distribution. Membership is open to all artists of recognized standing living in the United States. The purpose of this permanent organization is to carry on the work initiated by the Congress. These activities will include continued clarification, through discussion and symposia, of the problems of the artists in all their aspects; the publication of pamphlets or bulletins of the outstanding contributions to these symposia; the planning of special exhibitions which will utilize the professional talents of the members

Books on Art

Van Gogh \$1 Book

As inexhaustible as the art of Vincent Van Gogh itself are the comments which the Museum of Modern Art's exhibition has occasioned. For the throngs of people who will see this great display now on tour, and numberless others who will be engulfed in the wave of interest in the Dutch painter, Artbook Museum, Inc., publishes its first volume, an extended essay by Walter Pach (New York, Artbook Museum, Inc., 55 pps., 30 illustrations, 6 in color, \$1.00).

So decisive an expression as Van Gogh's clamors for interpretation. Sordid details of his madness and his idiosyncrasies confuse the aesthetic issue. Mr. Pach offers a matured consideration of the artist in relation to his life and times, based largely on the famous correspondence of Vincent and his compassionate brother Theo. Van Gogh's art is seen by Mr. Pach "as a thing not merely sane, but triumphant in its vindication of human dignity."

Little luster can be added to the name of this artist, consummate in the expression of his own aesthetic convictions. It remains for the layman to search for and enjoy its richness. Mr. Pach's text is a step toward a wider understanding of Van Gogh. By reason of its low price and the numerous illustrations, this volume and its successors should benefit a public hitherto ignored by publishers of books on art.

along lines which are in accord with our general program; the presentation of a unified artists' front against all reactionary attacks on art and culture, and freedom of expression; the publication of a magazine; the possible formation of an art school which can be conducted in harmony with the policy of our organization. These are a few of the activities which are indicated in the immediate future.

Steps are being taken by our members, in the different cities throughout the country, to set up functioning locals of the national organization. We have recognized from the beginning that the problems of the artists in cities outside of New York are basically similar to the problems of the New York artists, and that success in attacking these problems can only come from national co-operation and organization. That the Congress initiated this move toward national organization on a broad cultural basis must be recognized by all progressive artists and cultural workers as an act of the greatest significance and promise.

We also recognize as our natural allies, in the fight for cultural development against reactionary and destructive forces, the Artists' Unions, and the various progressive teachers and students organizations, as well as all organized groups who are working for security and decent living standards, which are the basic conditions of progress. We propose to cooperate with such groups on issues which are common to us both.

We know, from the statements of many artists who attended the Congress, that they had the unique and thrilling experience of participating in the meeting of artists which gave them the knowledge that there was a way out of the seemingly hopeless impasse in which they had felt themselves to be. They realized, in many cases for the first time,

[Continued on page 26]

A Review of the Field in Art Education

Thanks, All of You

[Continued from page 25]

that their problems were the problems of other artists, and they saw in the Congress the desire of these other artists to work together for the solution of these problems.

In view of the above, it seems to me that the generalizations in your editorial, about the futility of organization among artists, are meaningless because they ignore the fact that artists are and have been organizing to their own advantage today. Your point that "genius" is outside the problems and concerns of life and the common man, would, it seems to me, be very difficult to support in any rational discussion. All I will say now is that our Artists' Congress has no power or intention of forcing into membership any "geniuses" who prefer to live in want, isolation or boot-licking servitude. Those "geniuses" who include in their equipment a talent for life will be the first to join.

F. Gardner Clough Speaks

A letter expressing entire agreement with the comments contained in the editorial, "Centaur or Mule," comes from F. Gardner Clough, former editor of the now dead Woodstock Bulletin, which in better days was one of the most interesting of the nation's smaller art publications. When the flood of depression became too great, Mr. Clough, sold the Bulletin's "good will" to THE ART DIGEST and the latter contracted to fill its unexpired subscriptions. Many of its readers became loyal friends of THE ART DIGEST. Mr. Clough, at present, is writing art criticism for various publications and is preparing material for a book on American art. Mr. Clough:

The New York Times in its news columns rather damned this Congress by faint praise. Your own editorial in the 1st March issue, "Centaur or Mule," was hardly more enthusiastic. As I hinted in my previous article, American artists are entirely out of their elements in trying to make the American public social-conscious or politics-conscious. There is a different role, and one essentially creative. There is so much hokum, so much urban and mass fol-de-rol in organization, which to me is diametrically opposed to the tempering and strengthening of individual talents, that I can see no earthly reason for artists to let themselves be drawn into the maelstrom of adolescent activities. In youth we meet, organize societies, clubs, play at being more than we are; in maturity we should realize that this sort of nonsense will never set the world aright, and that it only diverts us from real work. One is saddened

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by the spectacle of sheep-like victims of a misapplied Marxism in the United States. One would expect artists to stay free from this sort of rote obeisance to an un-American propagandism.

I cannot reiterate often enough that such activities as the communistic organization against our established American institutions will never free individuals for creative work. Art is always such an individual matter for interpretation that it brooks no regimentation; artists are essentially individualists; their work is always a matter of individual interpretation; their talents are invariably warped and dwarfed by collectivism. Yasuo Kuniyoshi and Saul Schary split several hairs in their protest which you published in your Dec. 1st (1935) issue; they advanced absolutely no valid reasons for uniting against Facism and War. Their protest was personal and inefficacious. To wave the flag of Americanism and democracy in the very face of open and unashamed communism has absolutely no bearing on the welfare and furtherance of American Art, and they know it. Their attitude would be quite similar to my own should I be so stupid as to try to organize a Congress to substantiate my own peculiar and personal reaction to Sinclair Lewis's "It Can't Happen Here." Does a man need cohorts to bolster up his individual estimate of another man's literary output?

In your service to American artists please do not neglect to insist on absolute freedom of expression for each individual. Academic or modern, institutional or national, free or imitative, all art expression must be a matter of individual viewpoint. This is no time for American artists to mortgage their futures by selling their talents for a mess of pottage.

Let them paint anything from cans to relief lines, but let them keep themselves free from entangling alliances and maintain always their individual right to keep outside of biased and shibboleth-lip-served social errors. Our modern artists who shy away from religious bias as though such an attitude might be poison should not fall into the equally obvious error of subscribing to half-baked idealisms of foreign origin. Any artist worth his salt would keep himself absolutely free from any political restrictions. Humanitarianism and philanthropy are one thing; any universal appeal is permissible; but propagandism and partisanship seem too small and picayunish to be discussed in the same breath with Art.

Thank You, Big Fellow!

From Henrik Willem van Loon, internationally famous author of such volumes as "R.v.R." (Biography of Rembrandt) and "The Story of Mankind," comes a most interesting letter in which he agrees fundamentally with the ideas expressed in "Centaur or Mule" and at the same time corrects the statements concerning the guilds of old Holland. Mr. Van Loon:

You are right. Genius does not make a good walking delegate, but as a matter of fact, Rembrandt and Hals did belong to a labor union, for what else was the Guild of St. Luke? But then again, how could they have functioned in a society that depends upon guilds as the Hindu world depends upon caste? And the accent was on the word *guild* even in the case of the Guild of St. Luke, for, curiously enough, before there were enough painters in Amsterdam to have a guild of their own, they belonged to the Guild of the Wooden Shoe-Makers. And then again, their belonging to a guild was something rather different from belonging to a labor union today. For the modern labor union seems created to demand rights but not to extend at least a few privileges of its own to the final consumer.

The Guild of St. Luke was very severe with its apprentices. The hopeless bungling of the craftsman of today was unknown. The craftsmen knew their jobs. A few became artists, but all of them knew their trades. That is a thing of the past now.

Yes, the Rembrandts and the Halses did belong to a guild, but it was a very exclusive club and membership was only bestowed upon those who could be trusted to maintain the high standards of the older masters of the craft.

I like what you write.

Our artists' associations are strange things. Come to think of it, a few years ago I decided that I would join the illustrator's whateveritis but was told that I could not do so because I was not an illustrator. Now, having illustrated some twenty books, I did not quite understand it, but was told that I was no real illustrator. In which they were probably right. That may account for the fact that I have never felt the need of any sort of union. The time my colleagues use to work up enthusiasm for their unions I sit at home and work. And I never seem to feel the need of any union. God knows I am no genius. But I can sit on my hindsides for incredibly long hours, and that may even things out so that in the end all is again well in the best of all possible worlds.

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A Review of the Field in Art Education

Woelfle Is Dead

Arthur William Woelfle, portrait and landscape painter, died in New York on March 6 at the age of 62, following a brief illness. A few weeks ago he suffered a nervous breakdown.

For the last eight years Mr. Woelfle had been a member of the faculty of the Grand Central School of Art, teaching classes in portrait and figure painting. He was a member of the National Academy, the Allied Artists of America, the National Arts Club, the Salmagundi Club, the American Federation of Arts and the Grand Central Art Gallery. The artist was a prolific winner of prizes, and much of his work has found its way into private or public collections. One of his murals, 125 feet long, is in the Permanent Gallery in Erie, Pa.; another, showing a series of ten portraits of Ohio judges, hangs in the Youngstown Court Building.

Mr. Woelfle was born in Trenton, N. J., Dec. 17, 1873. He was educated at the Brooklyn Institute, where he won a scholarship, and at the National Academy of Design. He studied under Twachtman, Will Low, Kenyon Cox and Carl Marr. Later he worked at the Art Students League, and continued his studies in Munich and Paris, receiving awards at Munich in 1897.

A Minnesota Art Scrapbook

The state art division of the Minnesota Federation of Women's Clubs is preparing a scrapbook on "Art Today in Minnesota" to be used at the National Council meeting at Miami in April. It will also be a part of the art display at the 42nd annual meeting of the Minnesota Federation of Women's Clubs at St. Cloud, Minn., Oct. 7-9, and later become a permanent source of information on Minnesota artists and craftsmen.

Minnesota artists are invited to prepare page displays for this scrapbook, including illustrations and short sketches. The work will be of loose leaf pages, 8½ by 11 inches. Pages should be mailed not later than April 1 to Mrs. Harold S. Nelson, State Art Division Chairman, 363 East Broadway, Owatonna, Minn.

Art for Colleges

American colleges have in the past few years taken lessons from civic organizations in the value of arranging art exhibitions for the educational benefit and profit of their students. Much knowledge and appreciation of fine art works can be absorbed, the colleges and universities admit, by exposing the students to daily inspection of good painting, good etching and good sculpture. This winter Rockford College at Rockford, Illinois, launched a series of monthly exhibitions with an initial loan collection of 25 canvases, valued at \$100,000. Intended originally for the edification of the students alone, the exhibit attracted visitors from the entire Rock River Valley and from northern Illinois and southern Wisconsin.

These paintings represented an "international show," the work of an American painter "rubbing elbows with a German canvas, and portraits by English and Russian artists hobnobbing in the same corner." Prof. Marques E. Reitzel, energetic head of the art department, who in addition to his pedagogic activities has exhibited his own work at such national exhibitions as the Corcoran Biennial, the Carnegie International and the Pennsylvania Academy, wrote: "Topping the catalogue was a Whistler, valued at about \$30,000 and called 'Nude Figure' for lack of the original title Whistler might have given it. For many art enthusiasts this was their first glimpse of an authentic Whistler, and they inspected his butterfly signature with no little curiosity.

"Visitors paused most often before a magnificent marine painting by the German, Karl Boheme, or before 'Rural England,' a shaggy, pastoral scene by Harry Fidler. Oliver Dennett Grover's 'Lake Louise,' Frederick Waugh's 'The Back Wash' and Louis Kronberg's 'The Dancer' were other favorites.

A Deficit That Doesn't Bother

Returning prosperity had little effect last year on the revenues of the Montreal Art Association. H. B. Walker, president, revealed at the 74th annual meeting that revenue for the year totalled \$19,023, expenses \$22,728, deficit \$3,705. There was consolation, writes Robert Ayre of the Montreal Gazette, in the fact that the deficit was smaller than in 1934.

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A Terburg



"Portrait of a Scientist," by Gerard Terburg.

Gerard Terburg's "Portrait of a Scientist" has been sold through the Belmont Galleries, to a New York collector. While the authoritative list of the artist's works contains 464 items, very few examples have been offered for sale in recent years.

The acquisition of this Terburg by an American connoisseur is further evidence of the growing activity in the old master field.

Among the Dutch subject painters of the 17th century, Terburg (also spelled Ter Borch) enjoys a conspicuous place. He was born in Zwolle in 1617 and appears to have given early evidence of talent which was nurtured by his father, a painter of more than average ability. Records show that he went to Amsterdam in 1632 and two years later to Haarlem, where his training was augmented by Pieter Moeylyn. Terburg's most prolific period centers around Haarlem and Münster.

Reminiscent of the reciprocal relations of Spain and Holland in the 17th century is the fact that Terburg was invited to the court of Phillip IV where he executed many commissions and was knighted by the king. Because of an intrigue, it is said, he was forced to flee from Spain. Returning to Holland he lived for a time in Haarlem and then went to Deventer. There he died in 1681.

As a painter, Terburg is perhaps better known for his genre studies than for his portraits. Yet in either metier his remarkable transcription of textures and his clear, rich color are distinguishing characteristics.

Land of the Cold Blue Water

This summer the University of Saskatchewan will inaugurate an outdoor art school. The classes conducted by Augustus Kenderdine, Canadian painter, will be held in the forest at Emma Lake in the northern part of the province, and the students will live in cottages. The Carnegie Corporation will donate a library and furnish other material.

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End of Troubles?



"Wien Wald," by Marre Kahler.

Among the trends in the art world this year has been the increased interest shown by leading interior decorating establishments in exhibiting works by young artists. It has long been the theory that the troubles of artists end when it becomes possible for them to work in closer co-operation with the decorators.

Among the pioneers in this field is Rena Rosenthal of New York who has just given over one of her Madison Avenue windows to a display of modern sculpture by the California artist, Marre Kahler, a student of Zorach and Archipenko, whose original and extremely decorative pieces are being used to advantage in modern interiors. Such a policy opens an entirely new field to both artist and decorator. Most important, it gives the public an opportunity to visualize in appropriate surroundings original works of art as decorative pieces in the home.

A \$1,000 Fellowship

Regulations governing the Kate Neal Kinley Memorial Fellowship for advanced study in music, art and architecture have been announced by the committee. The sum of \$1,000 is to be awarded to a graduate of the College of Fine and Applied Arts of the University of Illinois or a similar institution of equal educational standing toward the defraying of expenses of a year's advanced study of the fine arts in America or abroad.

Established in 1931 in memory of the wife of a former president of the University of Illinois, the award will be made on the basis of "unusual promise" in the fine arts as attested by high attainment in the applicant's major field of study and related cultural fields as witnessed by academic marks, by excellence of personality, seriousness of purpose and good moral character.

Applicants, preferably under 24 years of age, are invited to submit examples of creative work or evidence of previous accomplishment, and a proposed outline of study. Instructions and application blanks may be secured from Dean Rexford Newcomb, Chairman of the Kinley Memorial Fellowship Committee, University of Illinois, Urbana, Ill., and must be returned before June 1.

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BIRMINGHAM, ALA.
Public Library Art Gallery—March: Southern Printmakers.

MONTGOMERY, ALA.
Montgomery Museum of Art—March: Water colors, Edmund C. deCelle. Huntingdon College—March: Work by Irene Weir; water colors, Marcelle Peret.

HOLLYWOOD, CAL.
Stanley Rose Gallery—To March 28: Work by Jean Helion.

LOS ANGELES, CAL.
Los Angeles Art Association—March: "California Painters of the Desert. Bothwell & Cooke—To March 28: Water colors, Elmer Plummer. Los Angeles Museum—March: 17th annual exhibition of paintings and sculpture; Danish, Flemish and German old masters; paintings, James Cooper Wright, Ross Dickinson; miniatures.

OAKLAND, CAL.
Art Gallery—To April 8: Annual exhibition of oils.

SACRAMENTO, CAL.
California State Library—March: Lithographs.

SAN FRANCISCO, CAL.
Art Center—March 16-April 14: Water colors, Doug Kingman; drawings, Edloe Rising. California Palace of the Legion of Honor—March: Oils, water colors, prints. Paul Elder & Co.—March 23-April 11: Drawings, lithographs, Nura. S. & G. Gump Co.—To March 21: Water colors, Rosebud Lane. March 23-April 4: Paintings, prints, Eula Long, Brooke Waring. M. H. De Young Memorial Museum—To March 29: Etchings, Ernest Haskell.

SANTA BARBARA, CAL.
Faulkner Memorial Art Gallery—March: Los Angeles Oriental artists; old Chinese prints.

DENVER, COL.
Denver Art Museum—March: Paintings of Santa Fe and Taos; water colors, lithographs, Muriel Sibell; oils Philip Evergood; oils, Eugene Trentham.

NEW LONDON, CONN.
Lyman Allyn Museum—To April 15: Five centuries of drawings.

WILMINGTON, DEL.
Society of the Fine Arts—March: Howard Pyle collection.

WASHINGTON, D. C.
Arts Club—To April 4: Water colors, Gertrude G. Brown; etchings, Marjorie Ryerson. Corcoran Gallery of Art—To March 22: Etchings, John Taylor Arms; oils, Gordon Grant. Library of Congress—March: Cabinet of American Illustration. Public Library—March: Water colors, Philip Bell. Studio House—To March 28: Water colors, Robert Franklin Gates; oils, Alice Acheson. United States National Museum (Smithsonian Building)—To March 29: Etchings, drypoints, Mildred Bryant Brooks.

ATLANTA, GA.
High Museum of Art—To March 29: Art League of the Museum School of Art.

GAINESVILLE, FLA.
University of Florida—March 22-April 6: Oils, Southern States Art League.

PALM BEACH, FLA.
Society of the Four Arts—To March 26: Work by Jane Peterson, Mary MacKinnon, C. Percival Wietch. March 28-April 8: Work by Durr Freedley.

CHICAGO, ILL.
Art Institute—To May 31: International exhibition water colors, pastels, drawings. Chicago Galleries Association—To April 8: Work by Frank V. Dudley, Oskar Gross, Marvin Cone, Alfred J. Wanda. Chicago Woman's Club—March: Tree Studio Group; Saugatuck School. Findlay Galleries—March: Work by Macena Barton.

INDIANAPOLIS, IND.
John Herron Art Institute—March: 29th Annual Exhibition of Indiana Artists.

RICHMOND, IND.
Art Association—March: Seven cities exhibition.

LAFAYETTE, IND.
Purdue University—March: Paintings, Isochromatic exhibition.

DUBUQUE, IA.
Art Association—March: Annual exhibition, Dubuque artists.

LAWRENCE, KAN.
Thayer Museum—March: Prints, American Artists Group. March 23-April 4: Mexican art.

WICHITA, KAN.
Art Association—March: Work by B. J. O. Nordfeldt, Russell Cowles, William Dickerson, Edward L. Davidson.

LOUISVILLE, KY.
Art Association—March 23-April 13: Paintings from Corcoran Biennial (A. F. A.); water colors, Harold Weston; paintings from Museum of Modern Art.

NEW ORLEANS, LA.
Isaac Delgado Museum—March: 35th annual exhibition Art Association of New Orleans; French modern paintings (C. A. A.). Arts & Crafts Club—March: Oils, pastels, Will H. Stevens.

BALTIMORE, MD.
Baltimore Museum—To March 25: "Races of Man," Malvina Hoffman.

FREDERICK, MD.
Hood College—To March 23: Wood block color prints (A. F. A.).

HAGERSTOWN, MD.
Washington County Museum—To March 21: Paintings, Isochromatic exhibition; etchings, Donn Swann.

ANDOVER, MASS.
Addison Gallery—To March 29: Paintings, Cleveland artists.

BOSTON, MASS.
Museum of Fine Arts—To March 16: Paintings, Vincent Van Gogh. Boston Art Club—To April 5: Landscapes, Anthony Thieme; portraits, Gardner Cox. Copley Society—To March 20: Paintings, J. Elliot Enneking. Doll & Richards—March: Ships and marines, Frank Vining Smith; contemporary English water colors. Goodspeed's Book Shop—March: Etchings, Samuel Chamberlain. Guild of Boston Artists—To March 14: Water colors, Margaret Patterson; To March 28: Water colors, Ralph W. Gray. Grace Horse Galleries—To March 21: Portraits, Keith Martin, paintings, Rosamond S. Newberry, March 23-April 11: Water colors, Homer E. Ellertson, Peter Teigen; pastels, Alline Kilham.

SPRINGFIELD, MASS.
Museum of Fine Arts—To April 8: Drawings, sculpture. Gaudier-Brezecka, Mestrovic. Smith Art Gallery—To March 23: Japanese sword furniture. To March 29: Polish fine and folk art.

WELLESLEY, MASS.
Farnsworth Museum—To March 28: Paintings, sculpture, Wellesley Society of Artists.

WILLIAMSTOWN, MASS.
Williams College—To March 28: Prints, Albrecht Dürer, Rosenwald Collection.

DETROIT, MICH.
Institute of Arts—March: 150 contemporary German water colors.

KALAMAZOO, MICH.
Institute of Arts—March: Sixth annual Kalamazoo show.

MUSKEGON, MICH.
Hackley Art Gallery—March: Drawings, water colors, John Stuart Curry, Thomas Hart Benton.

MINNEAPOLIS, MINN.
Institute of Arts—To April 15: Views of Paris, Charles Meryon; early Chinese bronze vessels. Nash-Conley Co.—To March 28: Paintings, Cameron Booth.

KANSAS CITY, MO.
Art Institute—March: Modern graphic art, Carl Schurz Memorial Foundation. William Rockhill Nelson Gallery—March: Hungarian paintings, Orrefors glass.

KIRKSVILLE, MO.
State Teachers College—To March 26: Mid-western water colors (A. F. A.).

ST. LOUIS, MO.
City Art Museum—March: 18th century Venetian paintings.

MANCHESTER, N. H.
Currier Gallery of Art—March: Oils, Alexander Bower; work by Arthur and Mary Ellen Crisp; ceramics, Robineau exhibition; paintings, modern Norwegian artists.

MONTCLAIR, N. J.
Art Museum—To March 22: Members' work; etchings of the sea. To March 29: Scandinavian exhibition.

ALBANY, N. Y.
Institute of History & Art—March: Print Club; sculpture, Alice Morgan Wright.

BUFFALO, N. Y.
Fine Arts Academy—To April 11: Work by Buffalo artists.

BROOKLYN, N. Y.
Brooklyn Museum—March: Glass exhibition. Grant Studios—March: Thumb box sketches; paintings, Duncan Campbell. Lincoln High School—To March 20: Paintings, Summerhill.

ELMIRA, N. Y.
Arnot Art Gallery—March: Needlework pictures, Georgiana Brown Harbeson.

NEW ROCHELLE, N. Y.
Art Association—To March 21: Prints, drawings.

NEW YORK, N. Y.
Metropolitan Museum of Art—(5th Ave. at 82nd)—To June: Centenary exhibition, Winslow Homer, Arthur Boyd Houghton. March 24-April 26: Work by LaFarge. A. C. A. Gallery (52 W. 8th)—To March 21: Paintings, Ishigaki. American Folk Art Gallery (113 W. 13th)—Americans. An American Place (509 Madison)—To March 20: Paintings, prints, Robert C. Walker. March 22-April 14: Paintings, Marsden

Hartley. Another Place (43 W. 8th)—To March 28: Paintings, Bertram Hartman. Arden Gallery (406 Park)—To May 1: Sculpture in a night garden. Argent Galleries (42 W. 57th)—To March 28: "The Non-American Scene." Art Students League 215 W. 57th)—To March 21: Work by Rico Lebrun; water colors. March 24-April 4: Work by Robert Brackman; members' jury show. A. W. A. (353 W. 57th)—March: Water colors, graphics by members. Babcock Galleries (38 E. 57th)—March: American masters; paintings by contemporaries. Brummer Gallery (55 E. 57th)—To April 4: Paintings, Czebel. Carnegie Hall Art Gallery (154 W. 57th)—Work by residents. Carroll Carstairs (11 E. 57th)—French Impressionists and After. D. Cas-Delbo Art Galleries (630 5th Ave.)—March: Paintings, Nelda M. Audibert. Columbia University (Maison Francaise 411 W. 117th)—To March 21: Work by Jean Chariot. Ralph M. Chase (600 Madison)—Chinese art. Contemporary Arts (41 W. 54th)—To March 21: Paintings, Charles Logasa. March 23-April 11: Paintings, Robert W. Blinn. Downtown Galleries (113 W. 13th)—March 17-April 4: Work by Yasuo Kuniyoshi. A. S. Drey (680 5th Ave.)—Old masters. Dudensing Galleries (697 5th Ave.)—Fine American and European Paintings. Durand-Ruel Galleries (12 E. 57th)—To March 28: Paintings, Camille Pissarro. Ehrlich-Newhouse, Inc. (578 Madison)—To April 4: An American group. Eighth Street Playhouse (50 W. 8th)—To March 28: Abstractions, Byron Browne. F. A. B. Gallery (21 E. 61st)—To April 15: Facsimiles of Gauguin. Feargill Galleries (63 E. 57th)—To March 29: Water colors, Barse Miller. Fifteenth Gallery (37 W. 57th)—To March 28: Paintings, Beulah Stevenson. Carl Fischer Gallery (61 E. 57th)—To March 28: Work by Stanton MacDonald Wright and ten Pacific coast painters. French & Co. (210 E. 57th)—Antique furniture, works of art. Karl Freund Arts, Inc. (50 E. 57th)—To April 15: Work by Oscar Luthy; contemporary painting and sculpture. Galerie Rene Gimpe (2 E. 57th)—March: Paintings, Emmanuel Gondouin. Grand Central Art Galleries (15 Vanderbilt Ave.)—March: Sculpture, Tait McKenzie, "20 years of etching," John Taylor Arms; prints, Thomas Nason, Childe Hassam. (Fifth Ave. Branch)—To March 21: Flower paintings, American contemporaries; portrait statuettes, Max Kallish. March 23-April 4: Paintings, Robert Brackman. Guild Art Gallery (37 W. 57th)—To March 28: Water colors and drawings by group. Arthur H. Harlow & Co. (620 5th Ave.)—March: Early American views. Jacob Hirsch (30 W. 54th)—Classic and Renaissance works. Dikran Kelekian (598 Madison)—Egyptian and Persian antiques. Kennedy & Co. (785 5th Ave.)—March: Audubon's birds. Frederick Keppel & Co. (16 E. 57th)—March 18-April 18: Etchings, Abbo Ostrowsky. Kleemann Galleries (38 E. 57th)—To March 28: Water colors, Sanford Ross. M. Knoedler & Co. (14 E. 57th)—To March 21: Engravers, etchings, woodcuts of the 15th and 16th centuries. Kraushaar Galleries (680 5th Ave.)—To April 4: Paintings, Louis Bouche. LaSalle Gallery (3112 Broadway)—To April 17: Work by Anton Refregier. John Levy Galleries (1 E. 57th)—March: Old masters. Juen Levy Gallery (602 Madison)—March: Paintings, Yves Tanguy, Howard Rothschil. Karl Lilienfeld Galleries (21 E. 57th)—To March 19: Sculpture and architecture by Guy B. DeVall. Macbeth Gallery (11 E. 57th)—To March 23: Work by contemporary Americans; water colors, Stevan Dohanos. March 24-April 6: Pastels, drawings, Robert Brackman. M. A. McDonald (665 5th Ave.)—To April 4: Etchings, water colors, S. R. Badmin. Pierre Mattise (51 E. 57th)—To March 21: Paintings, Charles Biederman. Guy E. Mayer Gallery (578 Madison)—March: Fine prints, antique Chinese jade and porcelain. Milch Gallery (102 W. 57th)—To March 21: Paintings, Stephen Etner. To April 11: Water colors, John Whorf. Montross Gallery (755 5th Ave.)—March 16-28: Paintings. Morton Galleries (130 W. 57th)—To March 28: Water colors by young Americans. Municipal Art Galleries (62 W. 53rd)—March 18-April 5: Work by New York artists. Museum of Modern Art (11 W. 53rd)—To April 19: Cubist and abstract art. Museum of the City of New York (5th Ave. at 103rd)—To April 18: Sketches of old New York, Eliza Greatorex. National Arts Club (119 E. 19th)—To March 27: Work by junior members. New School for Social Research (66 W. 12th)—To March 21: Paintings, Edward Glannon. J. B. Neumann's New Art Circle (509 Madison)—March: Paintings, Josef

A Window of 1510



Nativity Panel from King's College.

One of the few stained glass windows that escaped the ruthless vandalism of Cromwell's "Ironsides" when they destroyed all objects of religious imagery in the churches of England, will be sold at auction on Saturday, April 11, at the Rains Galleries, New York, after being publicly shown beginning April 5. It is described by Francis Leach, curator of glass at King's College, Cambridge, as "one of the great windows of the world." It is Flemish and comprises nine panels portraying scenes from the Life of the Virgin Mother. One of them, "The Nativity," is reproduced herewith.

The window is 25 feet high and 6 feet 9 inches wide. It is acclaimed by experts as the historic window missing from King's College since the Restoration. The windows of the college were removed for safe-keeping from the iconoclasts, and when they were returned the west window was missing. The example to be sold in New York is exact in subject matter and the size is identical with that of the missing window. It is declared to be a magnificent specimen of the Transitional Gothic to Renaissance style, executed about 1510 from cartoons ascribed to Hugo van der Goes.

The Nativity panel alone is 51 inches high and 27 wide. The Virgin is kneeling in prayer, behind her the figure of the shepherds, unusually life-like. The drapery of the Virgin's gown is executed masterfully.

Albers. New York Public Library (5th Ave. at 42nd)—To April 16: Japanese figure prints 1775-1800. Dorothy Paris Gallery (56 W. 53rd)—To March 28: Work by Anthony Palazzo. Raymond & Raymond (40 W. 52nd)—To March 28: Abstractions in facsimile. F. K. M. Rehn Galleries (683 5th Ave.)—Recent paintings. Reinhardt Galleries (739 5th Ave.)—March: American concretions. Scott & Fowles (745 5th Ave.)—March: Bronzes, Epstein; bronzes and drawings, Desplau. Jacques Seligmann & Co. (3 E. 51st)—To April 20: Paintings, Segonzac. E. & A. Silberman (32 E. 57th)—Old masters. Society of Illustrators (334 W. 24th)—To March

20: Work by Saup Tepper. March 21-April 3: Pyle exhibit. Marie Sterner Galleries (9 E. 57th)—To March 21: Water colors, Natalie Hays Hammond; paintings, Inna Garsolan. Uptown Gallery (249 West End Ave.)—To April 3: Paintings, Uptown group. Valentine Gallery (69 E. 57th)—March 16-April 14: Work of Leon Hartl. Walker Galleries (108 E. 57th)—March 24-April 8: Paintings, Doris Lee, sets for "Victoria Regina." Rex Whistler. B. Westermann Co. (24 W. 48th)—March: Modern paintings and prints. Weyhe Gallery (794 Lexington)—To April 4: Paintings, Emil Ganso. Whitney Museum of American Art (10 W. 8th)—March 24-April 5: Etchings by John Sloan. Wildenstein & Co. (19 E. 64th)—Old masters. March 20-April 14: Work by Gauguin. Yamanaka & Co. (680 5th Ave.)—March: Japanese textiles, 9th to 18th century.

ROCHESTER, N. Y.
Memorial Art Gallery—To March 29: Persian art; paintings, 15 contemporary Americans; 5th International exhibition of Lithography.

SARATOGA SPRINGS, N. Y.
Skidmore College—To March 28: Coptic and Peruvian textiles (A. F. A.).

SYRACUSE, N. Y.
Museum of Fine Arts—March: 10th anniversary exhibition of Associated Artists of Syracuse; character dolls by Paul van Vliet of The Hague, Holland.

UTICA, N. Y.
Public Library—March: Oils, Edward F. Casey.

CINCINNATI, O.
Art Museum—To April 8: Memorial exhibition of Dixie Selden; Mexican painting. March: American Printmakers.

CLEVELAND, O.
Museum of Art—To March 22: Czechoslovakian exhibition. March 24-April 19: Van Gogh exhibition.

COLUMBUS, O.
Gallery of Fine Arts—March: Paintings from Chicago 45th annual; wood-cuts, J. J. Lankes; early Ohio furniture.

DAYTON, O.
Art Institute—March: Third International exhibition of Etchers and Engravers; paintings, Paul Wilhelm; sculpture, Seth Velsey, color etchings, William Meyerowitz; Impressionists from Durand-Ruel.

TOLEDO, O.
Museum of Art—To April 15: Foreign section, Carnegie International.

YOUNGSTOWN, O.
Butler Art Institute—March 20: Annual exhibit Art Alliance.

NORMAN, OKLA.
University of Oklahoma—March: Paintings, Isochromatic exhibition.

PHILADELPHIA, PA.
Art Alliance—March: Oils and temperas, Yarnall Abbott; water colors, three Philadelphia artists. Art Club—To March 26: Paintings, The Ten. Boyer Galleries—To March 21: Sculpture, David Berliuk, Jr.; March 18-April 8: Paintings, John McCrady. Gimbel Galleries—To March 28: Work by Margaret Lowengrund. To April 4: Work by Boris Grigoriev. Pennsylvania Academy of the Fine Arts—To April 12: Memorial exhibition, Jessie Wilcox Smith. Pennsylvania Museum of Art—To March 23: Glass from the Lorimer collection. Plastic Club—March: Oils, sculpture by members. Print Club—March: Tenth annual exhibition of American block prints; drawings, lithographs by Robert Riggs.

PITTSBURGH, PA.
Carnegie Institute—To March 26: American genre.

PROVIDENCE, R. I.
Art Club—To March 29: Work by Evelyn Cory, Anna T. Carmody, Bernice E. Jamieson, Gladys Wilkens. Rhode Island School of Design Museum—To March 29: Slavic, Russian and Polish handicraft.

MEMPHIS, TENN.
Brooks Memorial Art Gallery—To March 29: American Water Color Society.

DENTON, TEX.
State Teachers College—March 18-April 1: Water colors, Southern States Art League.

FORT WORTH, TEX.
Museum of Art—March: Paintings, Elliot Clark.

HOUSTON, TEX.
Museum of Fine Arts—March: Oils, Grace Spaulding John.

UNIVERSITY, VA.
University of Virginia—To March 28: Water colors and prints by Mexicans (A. F. A.).

SEATTLE, WASH.
Art Museum—To April 4: Persian textiles (A. F. A.). Seventh annual exhibition, Northwest Printmakers; paintings, Guy Anderson.

MORGANTOWN, W. VA.
West Virginia University—To March 22: Paintings, Isochromatic exhibition.

APPLETON, WIS.
Lawrence College—March: Water colors, etchings, George C. Wales.

OSHKOSH, WIS.
Public Museum—March: Ohio Print Makers.

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nic. If the question is of general
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in this column.

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THE AMERICAN ARTISTS' PROFESSIONAL LEAGUE

WOMEN'S ACTIVITIES & NATIONAL ART WEEK
(November 8 to 14, 1936)

National Director: Florence Topping Green,
104 Franklin Avenue, Long Branch, N. J.

AMERICAN ART AND THE WOMEN OF AMERICA

NEW SOUTHERN ASSOCIATION

An important organization has just been
formed in West Palm Beach, Fla., which we
hope later will affiliate itself with the League.
It is called "The Society of the Four Arts"
and its ideals are similar to those of the
A.A.P.L. It is sponsored by a number of
socially important people.

Mr. Georg Lober writes: "They have the
grandest exhibition hall I have ever seen and
the association is doing fine work for the
artists in Florida." The director is Mrs. Mary
E. Aleshire.

WORLD'S FAIR

A committee recently formed is called the
Artists Coördinating Committee. The aim is
the coördination of art interest to protect
artists in New York.

It seems to me that something also should
be done to prevent a repetition of the exag-
geration of the last World's Fair in Chicago.

MEMBERS SHOW

The Asbury Park Society of Fine Arts is
holding an exhibition at the Berkeley Cartaret
during the month of March. The place of
honor is held by the prize painting won by
New Jersey, the water color, "The Watch," by
George Pearse Ennis. This picture is to be
loaned to exhibitions this year and will finally
be placed in the Montclair Art Museum.

NATIONAL ART WEEK

Copy is being prepared for a new folder for
National Art Week. Brief descriptions of the
work done in various states will be arranged
for the convenience of the chairmen. Many
new appointments are being made and we
hope the week will have nation-wide obser-
vance. Pictures of the prize paintings by
Arthur Freedlander and Tabor Sears will ap-
pear on this page at a later date.

ART WEEK IN 1928

In looking over old files, copies of the
Evening World of Bloomington, Ind., dated
April 30, 1928, were found. The edition of
twenty-four pages was devoted entirely to Na-
tional Art Week. Even the advertisements
played up to the event.

This is how it came about. The General
Federation was urging National Art Week and
Miss Robinson, who was the art director in
Washington, Ind., went into the newspaper
office and said to the editor "Let's teach this
town how to dress. If I can get each of the
business men to write an article telling how
art helps his business, will you get out a
special edition of your newspaper using these
articles?"

The editor was skeptical, but he agreed.
Two weeks later that girl walked into his
office and handed him a manuscript from
every merchant. She sold the idea! The
editor kept his promise.

In the paper, at the top of the list of the
main points of the State Federation of Wo-
men's Clubs program, Mrs. Regester, then
the art chairman of the second district, wrote:
"We must strive to abolish bare walls; to

urge the ownership of American paintings."

So club women have worked for a long
time to assist the American artist.

A STEADY GROWTH

The extension of the American Artists Pro-
fessional League is exceedingly gratifying.
Not only are there chapters in every part of
the United States, but Europe also is coming
in line.

A communication informs us that an Asso-
ciation of Professional Artists of Belgium has
been formed following closely the regulations
and rules of the American Artists Professional
League. This movement aims to conserve the
moral and material protection of the creating
artists in any line.

During the first International Congress of
Professional Artists, an International Confed-
eration was formed and the cooperation of
nine different countries was urged. Delegates
of our League were invited for the Second
International Congress of Professional Artists,
which will be held in Amsterdam. At this
time the regulations of the new organization
will be adopted. The board referred this re-
quest to the European Chapter of the League.
The date of the Congress will be announced
later.

It might be interesting for some of our
globe trotting members to attend this meet-
ing and exchange ideas.

Park's Prize Winner Is Sold

David Park's "String Quartette," repro-
duced in the 1st March issue of THE ART
DIGEST, has been purchased by a New York
collector. The picture, which won the second
Anne Bremer prize at the 56th Annual Ex-
hibition of the San Francisco Art Association,
will be included in the exhibition of the
artist's work at the Delphic Studios in April.

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National Vice-Chairman : Albert T. Reid
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"Innistrée," Milbrook, N. Y.

Editor : E. V. Stoddard
154 West 57th Street, New York City

A national organization of American artists and art lovers, working positively and impersonally for contemporary American art and artists.

INTERNATIONAL

The woods were full of alarms and excursions, or rather of their echoes, at the meeting of the Executive Committee, March 2. Albert H. Sonn had attended the Artists Congress at Town Hall and gave his impressions of what he had seen and heard. He later went to the New School for Social Research, where the League of American Artists was formed. It was a compliment to the League to have them repeat our name so closely, though perhaps it was a little ill considered.

Mr. Sonn said that the purpose of the meetings appeared to him to be two-fold: first to emphasize any ill feeling that might exist against the government of a foreign power and if possible to create more and, second, to organize artists into labor unions and bring about their affiliation with one of the big national federations. It was pointed out that the unionized artist would be in a strong position to gain government work and work to be done at the coming world's fair by being able to have non-union art excluded, the policy of the closed shop.

The Executive Committee unanimously decided that it would cooperate with and help to the utmost of its ability any organization which has as its object the protection of the artist and the furtherance of artistic production. Messrs. Williams, Conrow and Lober were appointed a committee of contact with the Artists Coördinating Committee.

HELP FOR NON-MEMBERS

Perhaps the most gratifying thing which came up at the meeting was the appeal of an artist, not a member, for help in getting back half-a-dozen canvases he had entrusted to the promoter of a show who has vanished from the ken of the artist and caused the pictures to do likewise. He will be helped by Mr. Reid as ably as any of the League members who have suffered in the same way. This poor chap could hardly be blamed for falling into the trap as the First Lady of the Land had given the promoter permission to use her name as a patroness of one of his shows. The League will, to the limit of its power, help any artist in trouble. The League is, unfortunately, not a plutocratic institution.

Mr. Reid further reported that the fight for a decent copyright law is still going on and that Congressional hearings are being held at which the League is represented. Until such a law be passed—and afterward for that matter—the artist should form the habit of always making contracts.

The matter of the high prices charged for materials was brought up and referred to the Technical Committee for investigation. It is a question whether the tariff justifies the difference in price levels here and abroad. Few things are as important to the artist as that he should have an abundant supply of materials of good quality at the lowest prices at which they can be sold.

Another international touch was given the meeting by a letter from L'Association des Artistes Professionnels de Belgique which came through the Belgian ambassador and the state department. Mrs. Green tells of this most interestingly in her department.

IN MY OPINION

The public really is interested in painting. In fact if it were not such a loathsome phrase I'd say that America is picture-minded. Splendid! but . . .

Oh, yes, there is a but—several in fact. The interest is more literary than visual. We have been written at for so many years and propagandized by such skillful people that we no longer see for ourselves. We take a course in "Art Appreciation"—and then we go out and try to see with somebody else's eyes. Naturally we don't see what is there.

We judge the painting by what we have read instead of judging the truth or folly of what we have read by the painting. Can you think of anything sillier?

Your taste is the best taste in the world for yourself. If you want to strengthen it, take it out and give it some exercise. Look at pictures, lots of them, and try to find the good in them. A painting has no need of literature. If a painting is any good it explains itself; it speaks for itself far more vividly than can the printed word.

If you boil things down, all any critic can say of a picture is "I like it" or "I don't." You can do that yourself. The critic may be able to tell you who painted the picture and when, and perhaps why; and what brand of point the artist used. That is all very interesting, but it has nothing whatever to do with whether the picture is worth while.

I wish that I could give the people of this country courage enough to look at a painting, forget everything they ever read about painting, make up their minds and say "I like it" or "I don't." When you can do that you have gone far in appreciation. Until you can, painting is just about meaningless to you.

E. V. STODDARD.

The Two Crisps

Arthur and Mary Ellen Crisp are holding a joint exhibition of oils, water colors, gesso panels, batiks and embroideries at the Art Association of Jacksonville, Ill., this month. These distinguished artists have filled many commissions and are widely known for their decorative work.

Mrs. Crisp is showing a decorative panel done for the modern room exhibition held last year at the Metropolitan Museum entitled "Abstract Design." Other panels include "Altar Curtain," "Central Park" and "Black Panther," on panne velvet. Two samplers, "Persian Riders" and "Fox" are on display with other embroideries. Mr. Crisp was awarded the gold medal for mural paintings by the Architectural League.

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4	0.45	"	
5	0.50	"	
6	0.60	"	
7	0.70	"	
8	0.75	"	
9	0.85	"	
10	1.00	"	
11	1.20	"	
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MacDonald Wright Feature of Show by 10 Pacific Coast Artists



Photos Courtesy of Philip R. du Bois.
 "Brothers." An Oil Painting by Charles H. Davis
 of California.



© Philip R. du Bois.
 "Zardusht and His Travashi,"
 by S. MacDonald Wright.

An unusual opportunity to observe the work being produced in the West is given to New Yorkers in an exhibition of ten Pacific Coast painters, being held at the Carl Fisher Galleries until March 28. First place in the group is given to S. MacDonald Wright, native Californian and who is the brother of Willard Huntington Wright, known in fiction as S. S. Van Dine, who wrote the first book on modern art in America. This veteran painter, associated with the modern movement since its sensational rise in America in 1913, founded the "Synchronist Movement." In his work he has been influenced by the old masters and the art of the Orient. His unusual modesty is evidenced in the fact that he has had only two New York exhibitions in 20 years, one at Alfred Stieglitz original gallery at 291 Fifth Avenue in 1917 and the other his new gallery, at An American Place, in 1933.

In this exhibition of Western artists, Wright, as sponsor of the group, has been given a separate room in which a group of his oils and drawings are shown. His work reveals him as a painter of great creative

ability and intellectual integrity, who turns classical compositions into color suites. The study of light ended with Renoir, and Cézanne tried a new scheme. This was carried still further by Wright, who by using colors in their relative positions, creates on canvas the emotion of space. Robert Henri once called him "the greatest living master of color."

Born of a distinguished American family, Wright knew nothing of the lean years ahead. His student days in Paris were lived in style. But recognition came slowly, poverty bore down upon him, and after confessing that he was "tired of chasing art up the back alleys," he retired to California, where, unheralded and unpublicized, he has been working quietly and unostentatiously. Thomas Craven in his book "Modern Art" in speaking of "America; the Background," describes Wright as being "altogether the most brilliant young man I had ever met. He could do anything, that fellow, and do it with the ease of a master. He never had to learn; he was born mature, and the variety of his gifts was embarrassing to everyone but himself. His smaller abstract-

tions remain, both in color and composition, superior to the best that Picasso can put together. . . .

The two artists, Conrad Buff and Barse Miller, are fast winning a national reputation. Buff's lithographs have won numerous awards, and have been acquired by the Metropolitan Museum, the British Museum and others. Miller, whose water colors will be shown at the Ferargil Galleries in New York early in April, is here represented by two abstract creations, unlike his usual sparkling scenes of the California coast. Phyllis Shields, still revealing some of the influence of Wright, is showing a gay group of water colors, refreshing in subject matter and color. Charles H. Davis, whose painting of the three aesthetic "Brothers" is reproduced in *THE ART DIGEST*, also contributes a painting of a "Blue Horse," after the manner of a Japanese print. Sculpture by Atanas Katchamakoff, well known California sculptor, is also on view, as well as the art of Thomas Craig, Don Smith, Vivian Stringfield, Nick Brigante and James Redmond.

"Birth of the Virgin"

[Continued from page 11]

tative article on the panel in the *Bulletin* of the Metropolitan Museum. "The delightfulness of these manifold elements," he says, "especially of the architectural setting, is greatly enhanced by the amazingly fine condition of the painting. . . . The limpid delicacy of the colors and the smoothness of the glazed surface are beautifully preserved. It is a precious surface such as we rarely find except in the breathlessly perfect works of Piero della Francesca and Baldovinetti and in the panels of Sassetta."

Fra Carnevale, to whom the painting is temporarily ascribed, is now little more than a ghost, for his name cannot be attached definitely to any extant work. It is known that this Dominican monk "worked in Urbino, that he probably studied in Florence, at least for a while, that the chief influence which his style reveals is that of Piero della Francesca, who besides being a painter was a noted architect and student of perspective." Mr.

Whele further suggests that the painter of the Barbarini panels "was also an architect," as one may judge from "the stress he placed upon his settings. There remains, then, the tempting possibility that Fra Carnevale did after all paint our "Birth of the Virgin."

Old and New Boston

Carroll Bill's exhibition of water colors at St. Botolph Club, Boston, has been extended through March. William Germain Dooley, art critic of the *Transcript*, commends Bill's "Scenes of Old and New Boston," which come very near to approximating the best work which the artist has done."

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Persia in Rochester

Since the great International Exhibition of Persian Art was held in London in 1931, the incredible richness and amazing decorative charm of the art of this Near-Eastern country has been receiving more and more appreciation. The wealth of material in American collections revealed at that time has been drawn upon to provide the Rochester Memorial Art Gallery with a most interesting exhibition, which surveys on a small scale the rich fields of Islamic miniature painting, ceramic work, rug weaving and the intricately beautiful designs in carved and polychromed wood executed by 16th and 17th century Persian craftsmen.

Although Islamic art covers a wide geographic extent, the Rochester gallery has limited its interest to objects of Persian workmanship. Among the lenders are Ralph M. Chait, French & Company, Dikran G. Kelekian, H. Kevorkian, H. Khan Monif and Parish-Watson & Company.

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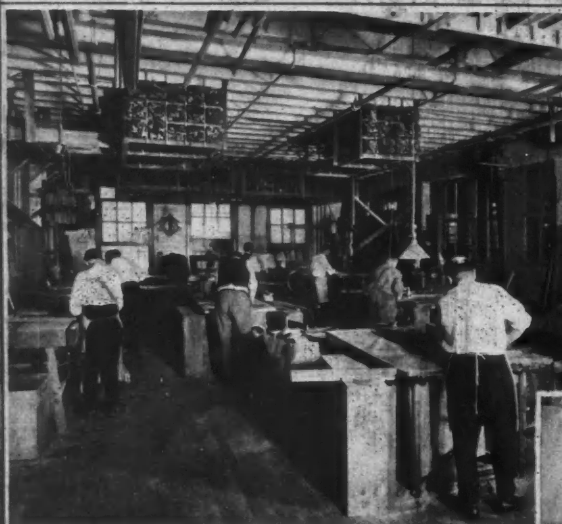
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